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SUMMER MUSICAL PROGRAM LAUNCHED FOR CHAUTAUQUA

New York Lake Resort Inaugurates Notable Series of Events—Patriotic Concert Marking Sesquicentennial, Led by H. Augustine Smith, Enlists Large Choir and Soloists—Historical Series Projected for Nine Sunday Afternoons by Hugh Porter, Organist, and Artists—Other Events Planned

CHAUTAUQUA, N. Y., July 3.—The summer musical program at Chautauqua was launched with an organ recital by Hugh Porter on July 1. This is the first of a notable series which will include opera events by members of the Rochester Philharmonic and an ensemble from the Rochester American Opera Company.

The New York Symphony, under Albert Stoessel, and noted soloists will, as usual, be heard this summer.

Mr. Porter, of New York University and the David Mannes School of Music, ushered in Chautauqua's music season Thursday afternoon, July 1, with an organ recital in the Amphitheater here. The organ, which suffers considerably from weather conditions, due to its outdoor situation, has undergone improvements since last summer, and though it was not quite in shape for the first recital, it is expected to be in fine condition in a day or two. Mr. Porter of necessity gave a short and unpretentious program which in no way served as an exhibition of his virtuosity.

The series of programs which he has outlined for the summer, however, is a most ambitious one. Nine recitals have been forecast, to be given on Sunday afternoons throughout the season. These are to be historical in scope and promise to be both educational and exceedingly interesting musically.

The first recital, scheduled for Sunday, July 4, was entitled, "Music of the Early Masters," and included compositions by Purcell, Martini, Couperin, Arcadelt, and Corelli. On July 11 Mr. Porter will give a Bach program, and on July 14 there will be a program of compositions by Handel and Viennese composers. "The Romantic Period" is the title of the next recital; and Chopin and Liszt furnish the compositions for the recital on Aug. 1, in which Mr. Porter will be assisted by Harold Richey, pianist. On Aug. 8 a Mendelssohn program is scheduled, and selections from Wagner will be played on Aug. 15.

More modern compositions are to be played at the two last recitals, which are entitled "From the Cathedral Organs of France" and "Music of Contemporary Composers."

Mr. Porter will be assisted at each of these recitals by one or more soloists, who will contribute numbers from the respective period of musical history covered by the recital at which they appear.

Mr. Porter, in addition to his duties as official organist for Chautauqua Institution, is head of the organ department in the Summer Schools here, and teaches a large class of organ students.

The one hundredth anniversary of the birth of Stephen Collins Foster, and the one hundred fiftieth anniversary of the signing of the Declaration of Independence, were celebrated with a patriotic

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ALBERT STOESEL

American Conductor, Who Leads the New York Symphony at Chautauqua, N. Y., for His Fifth Summer. (See Page 16)

Outdoor Opera Given at Polo Grounds

NEW YORK'S outdoor opera season was opened at the Polo Grounds on Thursday evening, July 1, when Maurice Frank presented the Zimfrano Company in a creditable production of the perennial double bill, "Cavalleria Rusticana" and "Pagliacci."

There are features about open-air theaters that make opera performances doubly pleasant, and these greatly enhanced the effect created on this occasion. A large and cheerful audience, estimated at more than 3000, filled the lower portion of the grandstand near the Giants' home plate. The cool air rang with applause that punctuated both operas when the singers gave especial pleasure.

In "Cavalleria Rusticana," Helen Lubarska was a dramatic Santuzza. Charles Bender, as Turridu, displayed vocal knowledge, reaching his high notes with ringing clarity. As Alfio, Alfredo Gandolfi was capable. Ruth McIlvane presented a commendable Lola, and Mamma Lucia in the person of Virginia Hardee was theatrically good.

"Pagliacci" was delivered with gusto by the Zimfrano forces. Flora Negri, as Nedda, began with slight uncertainty, but this nervousness soon disappeared; she acted with vivacity and sang with a voice of adequate power for the open

field and with pleasing quality of tone. Joseph Turin portrayed Canio in a manner that was for the most part vocally pleasant. Mr. Gandolfi made his second appearance of the evening, as Silvio. Luigi di Cesare was Beppe. Giuseppe Martino-Rossi, as Tonio, showed ability to express a good sense of the comic. Moreover, he sang the Prologue in a way that drew extended applause.

Ernest Knoch conducted both operas with a firm beat and sanity of feeling. The chorus and orchestra achieved a good ensemble almost throughout the evening, with the exception of one place in the first half of "Pagliacci" when they for a moment lost touch with each other. The same scenery was used for both operas, but the dispatch with which the performances were carried through reflected credit upon the stage manager, Bernard Cantor. S. M.

Charles Hackett Sings in Paris

Charles Hackett, American tenor, returned to Paris and reappeared with much success in the rôle of *Des Grieux* in "Manon" in a gala performance in the Opéra-Comique on July 5. According to a copyrighted dispatch to the New York *Herald Tribune*, Mr. Hackett was recalled several times for his singing of the "Dream" aria. The performance was attended by a brilliant audience of French and American music patrons.

RAVINIA WEEK IS MARKED BY VIVID CHARACTERIZATIONS

Edward Johnson's Début as "Romeo" and "Faust" Acclaimed for Vocal and histrionic Skill—Luella Melius Impresses with Coloratura Art in Bow as "Lucia", Opposite Martinelli, a New "Edgardo" — Macbeth Returns to Ravinia as Fêted Heroine of "Marta", with Chamlee as Fine-Voiced "Lionel"

CHICAGO, July 3.—The Ravinia débuts of Edward Johnson and Luella Melius, following closely the opening bills of June 26 and 27, were the outstanding events of the company's first week of the fifteenth season. Both these American singers are great favorites in Chicago. Mr. Johnson, who was a widely admired tenor of the Chicago Opera for several years following his notable début in "Fedora" at the Auditorium, has been heard here only in concert since his withdrawal to the Metropolitan. His first appearance as a Ravinia artist was made on the fifteenth anniversary of the organization's existence as an opera center, on June 29, opposite Lucrezia Bori in "Roméo et Juliette."

One of the greatest mid-week crowds in Ravinia's history assembled to greet both these popular singers, and remained to extend them an ovation.

Mme. Melius' first Ravinia performance, on June 30, was also her first local performance in "Lucia di Lammermoor" and the novelty of the bill was augmented in Giovanni Martinelli's first Ravinia performance as *Edgardo*. No coloratura soprano has aroused more favorable comments than Mme. Melius. For the "Faust" performance of July 1, Mr. Johnson filled the title rôle opposite the memorable *Marguerite* of Elisabeth Rethberg.

Florence Macbeth, who has never failed to arouse great enthusiasm at Ravinia, in the Auditorium or in concert here, made her graceful re-entry into the company with Friday night's "Marta."

A Romantic "Roméo"

Mr. Johnson's Ravinia début brought a figure before the local footlights who endows tenor rôles with unusual pictorial grace. The dominant note of Mr. Johnson's *Roméo* is elegance, a quality which distinguishes all his work. He overcomes handicaps of the part by the intellectual sensitiveness of his dramatic style. He portrayed a *Roméo* such as Chicago has seldom seen before, youthful, ardent, aspiring! In spite of the difficult tessitura of the score, Mr. Johnson was easily capable of encompassing its range.

Miss Bori's *Juliette* is familiar and popular here. One adds to gratitude for her vocal finesse an admiration of the girliness she realizes in the rôle. Desiré Defrère was the *Mercutio*; Louis D'Angelo, despite the fact it is a baritone rôle, lent his reliable accomplishments to the part of *Capulet*. Léon Rothier was the *Frère Laurent*, and

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JACCHIA RESIGNS CHAIR AS LEADER OF BOSTON "POPS"

Conductor Declines to Lead Final Concert of Hub City's Summer Season, on Ground That Players Had Been Reduced in Numbers—After Ten Years' Occupancy of Post, Jacchia States That He Has Refused Offer of Reappointment for Next Season

BOSTON, July 6.—Considerable comment has been roused locally by the fact that Agide Jacchia, director of the Boston Conservatory and for ten seasons leader of the summer "pop" concerts by members of the Boston Symphony, resigned his orchestra post on July 1.

Mr. Jacchia asked that his resignation be made effective after the concert of July 2. He stated that he had declined to renew his contract for next season, and gave as his reason a disagreement in policy with the management.

In a statement to the *Associated Press*, Mr. Jacchia said that the number of players had been reduced from eighty to sixty-seven, and that the management "had excused so many of the musicians that the orchestra would be unbalanced and inadequate for the remaining programs." He, therefore, would not conduct the closing concert on Saturday evening, July 3.

After the announcement of Mr. Jacchia's action, the trustees of the Boston Symphony, through Frederick P. Cabot, president, issued a statement, in part as follows:

"Last Saturday morning the orchestra's management received a letter from Mr. Jacchia expressing dissatisfaction with the size of the orchestra for the closing concert, July 3. It was at once pointed out to Mr. Jacchia that the orchestra for the closing night this season would be as large and well balanced as it had been during the closing concerts for the last nine seasons, which Mr. Jacchia had conducted."

Mr. Jacchia still refused to conduct the final concert, the statement continues, though the management expressed hope that he would not carry out his refusal. He also wrote that he would not accept the contract offered him for next season. The correspondence was referred to the president of the board of trustees, who regretfully accepted Mr. Jacchia's resignation.

"Mr. Jacchia has had the respect and admiration of the Boston public for many years," says Mr. Cabot, "and no one can regret more than the trustees and the management his decision to shorten his engagement even by one night."

The closing concert was given as scheduled on Saturday night, with Arthur Fiedler as conductor. Mr. Fiedler has played first violin and viola in the orchestra for several years. Mr. Jacchia conducted the orchestra Friday night and received an ovation from an overflow audience. The conductor was to sail for Italy from New York, July 6, to join his family, who left several weeks ago. He will return early in September to direct the Boston Conservatory.

Veterans Hear "Pop"

BOSTON, July 3.—The Boston Symphony "Pop" Orchestra, comprising seventy-five musicians, under the baton of Agide Jacchia, brought good cheer to several hundred disabled soldiers in the United States Veterans' Hospital in West Roxbury, on the afternoon of June 21. Perfect weather graced the occasion. The concert was held on the spacious lawn of the institution.

Some of the patients were at tables placed about the grounds. Others reclined on the grass and benches. Still others rested in wheel chairs, while those unable to be taken out, listened to the music from wards and screened porches. Seldom has the Orchestra played to a more appreciative audience. At the conclusion of the concert the players were given three cheers and a "tiger."

The program included the March from "The Queen of Sheba" by Gounod; the

Chicago Opera Announces Deficit of \$339,913

CHICAGO, July 3.—The Chicago Civic Opera's official report, made public here this week, announces the deficit for the fiscal year ending April 30, last, as \$339,913.16, or eighty per cent of the guaranty pledged by popular subscription. The receipts for ninety-two local performances and fifty-four given in other cities, totaled \$1,429,172.42. Other income amounted to \$52,911.70. The expenses and reserves totaled \$1,881,997.28. Samuel Insull, president of the company, announces that more than half the amount of guaranties necessary to continue the company for a second period of five years—to begin at the close of next season—has already been pledged, though no general campaign has yet been launched.

Overture to "William Tell"; "Rose-Marie" Indian Love Call by Friml-Stothart; Waltz "España"; Waldteufel's Selections from "Mlle. Modiste" by Herbert, and "The Star-Spangled Banner."

Refreshments were served at the conclusion of the concert. Later, the veterans, in Chronquest Hall, heard a musical program given by Martha Kelsey and Gladys Gowing.

The list of directors of the service included Mrs. Fiske Warren, Mrs. Walter Hines Page, Mrs. Gamaliel Bradford, Mrs. R. L. O'Brien, Mrs. Ronald T. Lyman, Mrs. George T. Putnam of Dedham, Mrs. Alfred Bigelow, Mrs. Joseph Guild, Jr., of Dedham, Mrs. Royal Leith, Mrs. H. P. King, Hugh Bancroft, Carl Dreyfus, Dr. Frederick J. Cotton, the Rev. George P. O'Connor, Henry Parkman, Jr., and Harcourt Amory.

W. J. PARKER.

Modest Altschuler Will Lead Glendale Symphony

LOS ANGELES, July 3.—Modest Altschuler, who has made Los Angeles his headquarters for some time, has been chosen to lead the Glendale Symphony next season, according to an announcement issued last week by the executive board of the orchestra. Mr. Altschuler succeeds J. Arthur Myers. He hopes to present scenes from operas as a closing event next year, in an effort to bring about a symphonic and operatic association among cities of Southern California, with special regard for the needs of students who can qualify for various roles. Two free out-of-door concerts are planned for the summer. Mrs. A. H. Montgomery, retiring president of the Tuesday Afternoon Club of Glendale, is the new head of the Glendale Symphony Association.

H. D. C.

Morgana Makes Début at the Colon

Nina Morgana, soprano of the Metropolitan Opera, made her début at the Colon in Buenos Aires in the rôle of *Ofelia* in Thomas' "Amleto," on the afternoon of June 30, according to a copyrighted *Associated Press* dispatch from South America. Titta Ruffo sang the title rôle. There was much applause for the principals.

Fritz Reiner Journeys to South America

CINCINNATI, July 3.—Fritz Reiner, conductor of the Cincinnati Symphony, who has been leading opera and symphony in European centers, is now in South America. Mr. Reiner went to Buenos Aires to conduct Wagner and Strauss operas in the Teatro Colon.

P. W.

Eleanor Spencer to Play Under Schneevoigt

Eleanor Spencer, American pianist, will appear as soloist at Schneevoigt's gala concert in Scheveningen, Holland, on Aug. 16. She will also play this summer as orchestral soloist in Copenhagen and Evian-Les-Bains.

Announce Details of Gretchaninoff Début

Alexander Gretchaninoff, Russian composer, pianist and conductor, will make his American début on Sunday afternoon, Oct. 17, in Aeolian Hall. He will be greeted in an evening entirely devoted to Gretchaninoff compositions. He will have the assistance of the Russian Symphonic Choir, and several individual artists who will collaborate in the

interpretation of vocal and instrumental works, some of which will be new to this country. Mr. Gretchaninoff himself will appear at the piano.

Operatic Conferences

Await Edward Ziegler

on Arrival in Europe



Edward Ziegler, Assistant Manager, Metropolitan Opera House

Edward Ziegler, assistant manager of the Metropolitan Opera Company, sailed last Saturday on the *Leviathan* for about two months abroad, being one of the last of the personnel of the opera house to leave.

"Work does not by any means end for us when the last performance of the season is given," said Mr. Ziegler, "and there are always a thousand details that have to be attended to."

"Directly upon landing, I shall go for a fortnight in Spain, which I have never seen. This will be my only real holiday of the summer, as I have to be back in Paris to hear some things there. I am anxious to know how the *Opéra-Comique* is doing under its new management."

"After a week in Paris, I go to Milan to confer with Mr. Gatti and Mr. Bodanzky and to hear some voices. It was to be a sort of general cleaning up, as both of the others have been hearing singers separately. Then I go to Germany and elsewhere to hear the singers 'on the spot,' so to speak. You see, I shall be on the jump the entire summer, and the middle of September will see me back again here."

"As to the new Metropolitan, in spite of an article published recently and purporting to come directly from me, I can only say that Mr. Kahn has the plot in Fifty-seventh Street and that several architects are at work on preliminary sketches for the projected theater. The rest is in the lap of the gods."

"The same article stated that there would be a twenty-five per cent advance in the price of tickets at the Metropolitan next season. This is absolutely untrue, and I should be glad to have you contradict it."

J. A. H.

Los Angeles Teachers Meet

LOS ANGELES, July 3.—Alma Stetzler was elected president of the Los Angeles Music Teachers' Association at a recent meeting of that organization. Abbey De Avirett was made vice-president; Edna Kirk, recording secretary; Helen MacKintosh Main, corresponding secretary, and Max Swarthout, treasurer.

H. D. C.

Oxford Confers Degree on Dame Ethel Smyth

LONDON, June 30.—Among the notables who received honorary degrees at Oxford University on June 23 was Dame Ethel Smyth, who is perhaps Britain's most distinguished representative among women composers. Dame Ethel received the honorary degree of doctor of music. In presenting the academic honor, the Chancellor of the University, Viscount Cave, referred to the operas, "The Wreckers" and "The Boatswain's Mate," and other works by the composer. The presentation was, according to custom, made in Latin.

NATIONAL QUARTET SCORES IN CAPITAL

Washington College Holds Commencement and Confers Degrees

By Dorothy De Muth Watson

WASHINGTON, July 3.—The National String Quartet has been attracting capacity audiences to the new Chamber Music Auditorium in the Library of Congress, for the series of four chamber music concerts given in four successive weeks under the auspices of the Elizabeth Sprague Coolidge Foundation.

Henri Sokolov, first violinist; Max Pugatsky, second violinist; Samuel Feldman, viola player, and Richard Lortberg, 'cellist (who won laurels at the dedication festival of this auditorium last October), are producing such glorious music that "standing room" is at a premium forty-five minutes before the time scheduled for the program's opening. Helen Howison, Washington coloratura soprano, appeared as guest artist at the third concert, singing some exquisite old English songs in an easy manner. La Salle Spier, pianist, will be the guest artist for the fourth and last concert, Tuesday evening, July 6.

The Washington College of Music held its twentieth commencement in the auditorium of the Central High School, on Friday evening, June 25, graduating the largest and best class in the history of the College. After Dr. C. E. Christiani, president of the College, had conferred degrees and granted diplomas, an interesting program was given by members of the graduating class. An orchestral number, written by Siegfried Scharbau of the Marine Band, who received the degree of bachelor of music, was conducted by the composer.

Hugh Rowland Roberts was given the honorary degree of doctor of music. Other degrees and diplomas were awarded as follows: Bachelor of fine arts (in music) from the department of public school music, Dr. Edwin N. C. Barnes, dean; Catherine Benson, Elizabeth Hyde, Oba Gibson, Emma Louise Thompson; teachers' diploma in piano; Emilie Rose Mann, Edna Keith Steinbrucker, Ruth Eloise Rodier, Evelyn Wells; teachers' diploma in organ: Jane Virginia MacPherson; diploma in music supervision (public school music): Catherine Benson, Elizabeth Hyde; graduate diploma in piano: Sylvia Altman, Catherine Benson, Iola Bowden, Victorine Bouillon, Ella Marguerite Carlisle, Sara Annette Cooper, Kathryn Hereford, Lillian Walters Peterson; graduate diploma in voice: Oba Gibson, Pauline Augusta Milchsack, Elizabeth Stewart; graduate diploma in violin: Flora Marguerite Clayton, Victoria Vivian Everton Sobolewski.

CROSSING THE WATER

July Sailing Lists Show Many Musicians' Names Among Voyagers

Last week the docks welcomed and bade good-bye to a number of musicians among the throngs of tourists. Annie Friedberg, concert manager, and W. S. Brady, vocal teacher, were passengers on the North German Lloyd liner that sailed June 30. Sir Alexander Mackenzie, former principal of the Royal Academy of Music in London, returned home on the *Homer* July 1. Madeline Lewick, seventeen-year-old ballerina, who has been with the Metropolitan Opera Company since she was eleven years old, left for Europe July 2 on the *Zealand*, to study dancing in Paris. César Borne, Belgian orchestra leader, was another passenger on the *Zealand*. Nicola A. Montani, conductor of the Philadelphia Palestrina Choir, and Catherine Sherwood Montani, director of the Montani Vocal Studios, New York and Philadelphia, sailed on the *President Wilson* July 6 for a vacation in Italy.

Sir Henry Wood and Olga Samaroff were among the important names on returning lists. Sir Henry came over on the *Aquitania*, and is headed for Hollywood, where he will be one of the guest conductors at the Bowl concerts. Mme. Samaroff, pianist and critic of the *New York Evening Post*, returned with a trunk of rare books and scores, including a complete out-of-print edition of works of Bach and fifty volumes on music and criticism. She has gone to her summer home, at Seal Harbor, Me., where she will spend the rest of her vacation with her daughter, Sonia. Frances Grund, singer, was among the voyagers who returned on the *Cleveland*.

How Animals Respond to Concord of Sweet Sounds



IF YOU are the owner of a pet animal that shows a special liking for music, be not too sure that your four-footed prodigy is such a phenomenon, after all. For in spite of the fact that practically none of the responses of animals to musical stimulation has as yet been satisfactorily explained one way or the other, those who have conducted experiments believe that emotion plays a very small part, if any.

This may not be agreeable to the over-fond owner of a dog that haunts the music room when the daughter of the family plays the "Méditation" from "Thaïs" on her violin, or to him whose Tabby forsakes the mouse-hole and trots to the parlor to luxuriate in the sounds of Strauss' "Morgen" sung by her mistress. The appeal of sweet sounds to the lower beasts is hardly more refined than the pleasure a man derives from a good scalp massage in the barber shop, experimenters are inclined to believe. That is to say, the effect of agreeable vibrations is sensory; and if Tabby could choose between listening to "Morgen" and being scratched on the back of the neck, who knows that she would not meow a preference for the finger-nails to the art of Richard Strauss?

Cats Are Tolerant

And yet, of all the species, the cat animals seem to be most agreeably affected by music.

"That is, they appear to tolerate it with more equanimity than any of the others," says Dr. William Reid Blair, director of the New York Zoological Society.

Dr. Blair smiles, a little amused by the suggestion that any of the hundreds of species within the cages at Bronx Park could be considered "musical." And if anyone has reason to be moved by sentimental favor for his pets, Dr. Blair is certainly that one, for his twenty-four years of association with the Bronx family have given him as great a feeling of attachment for his animals as he has toward human beings.

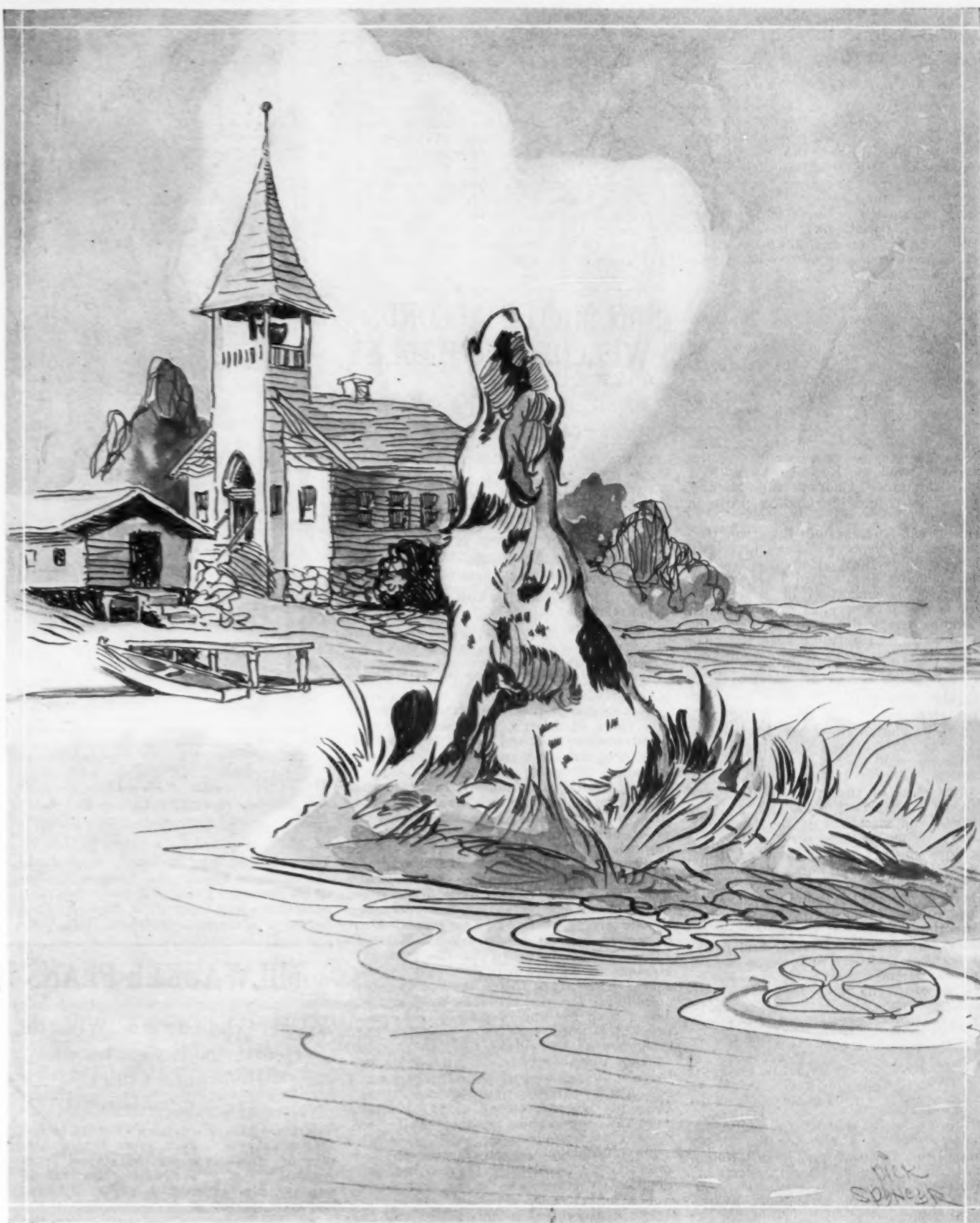
"We have conducted a number of experiments with members of the cat family," Dr. Blair explains, "but the results were not frightfully convincing to those of us who looked on. These tests were conducted by means of a phonograph, an orchestra and a violin. However, some reaction was noted.

"Reptiles, too, have apparently been responsive to music on certain occasions. But again, the tests have not been convincing. Several years ago a Hindu experimented with one of our cobras. He played a violin and one of his native instruments, something like a violin, and thought that the snake was affected. It is true that the cobra did remain still, as if charmed. But whether he might have been lying in wait to get a chance for some dirty work, I am not so sure!

Bread Wagon Wins

"Our luck with the bears was not so good. We once gave them an orchestral concert, and they listened politely for a while until their keeper, who had known nothing about the special program for his charges, appeared over the slope of the hill pushing the bread wagon. The bears at once became disgusted with the music and all of them, to a bear, began waving their hands toward the food!"

Such behavior, however, can hardly be taken as proof of bears' dislike of music, for many musicians of high attainments have been known to do essentially the same thing, while many more have died longing for the opportunity. The combination of epicure and musician is more often than not found in the same person, and neither instinct can with certainty be said to have prompted these bears to ignore the orchestra and salute the bread wagon. Perhaps they understood the humor of the situation and were just putting on a show. All of us have watched bears enough to know that they like a performance above all things. A bear eats the peanuts tossed to him not because such a thing as a peanut could appease the hunger of his great bulk, but because it affords him occasion to rear up on his haunches and amuse his



AN INSTANCE OF A DOG'S REACTION TO MUSIC

Dick Spencer Pictures the Peculiar Attraction of Church Bells for a Setter, as Described by Dr. William Reid Blair, Director of the Zoo in Bronx Park

witnesses. Dr. Blair substantiates this inference.

Clowns by Nature

"Bears are natural clowns," he explains, "and they will perform just as long as they have an audience. After he has been trained, a bear will go through an entire program without prompting."

Recollection of a funny incident comes to Dr. Blair, and he continues:

"I remember a bear we had thirty years ago. This old fellow's stunt was to climb a pole, release a United States flag and wave to the audience. But the patriotic significance of the trick so impressed him, apparently, that he would scale his pole and loose his flag many times a day! He did not mind how often, just so somebody was there to see the show."

So, it would not be stretching the point to suggest that the bears previously mentioned might have had the entertainment of the spectators in mind when they waved and danced for the bread wagon. Certainly, they could hardly have done more than remain still while

the orchestra was playing, and there was little satisfaction in that for their performers' instinct. But had each bear been given a drum to beat, the keeper might have given his bread a joy ride for all they cared.

Besides having a suspicious resemblance to human beings, monkeys show some decidedly human traits.

"They are very jealous of anyone who usurps the attention that they would attract to themselves," Dr. Blair tells us.

But among these human traits a gift for music apparently is not very greatly developed.

"Our experiments with the higher apes showed them to be more interested in the mechanical construction of the instruments than in the sounds that they produced," Dr. Blair testifies. "During the performance they gave the players more or less attention, but they spent more effort trying to get hold of the instruments than they did in listening. Had any one succeeded, he would, of course, have scampered to the top of his cage and torn to shreds whatever he had gotten his hands on. The closest that

any of these apes came to doing this was when one snatched a handkerchief from the pocket of one of the musicians."

So, a species that ranks among the first in intelligence shows little evidence of being musical.

Intelligence No Factor

As a matter of fact, though, intelligence has little or nothing to do with feeling for music among animals, Dr. Blair thinks, any more than it does among human beings.

But when one goes very far into the subject it becomes necessary for him to define his terms. "Music" in the foregoing tests has all been of the kind that we Occidentals like. Many races of human beings might have shown no more encouraging reactions to this music of ours than the bears, monkeys, cat animals and snakes did. The Oriental, mellowed in his age-old culture which in so many respects shames ours, smiles behind his hand whenever he listens to music of the Western world. His own,

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BOWL ATTRACTIONS MAINTAIN POTENCY

Commerce Chamber Gives Luncheon to Factors in Success

By Hal Davidson Crain

LOS ANGELES, July 3.—Musical activities in Los Angeles continue to center at the Hollywood Bowl, which was again filled to capacity for the second performance of Cadman's "Shanewis" and Rimsky-Korsakoff's "Shéhérazade" on the evening of June 28. Both works were given by the same casts as on June 24, but the management had evidently profited by its experience at the initial performance and smoothed out some of the rougher places.

The spectacular effects possible upon the mountain side back of the stage were more fully realized, and there was also an added touch in the singing of the "Echo Song" by the Indian Chief, Yowlao, from the side of the Bowl. The orchestra, under the leadership of Gaetano Merola, again assumed a place of first importance. The principal parts were again taken by Rafaelo Diaz, Oske-non-ton, Princess Tsianina, Margaret Messer Morris and Vernice Brand. Theodore Kosloff, Vera Fredowa, Alexander Chorny and Michael Vavitch again had the leading parts in the ballet.

The great success of the two performances has been sufficient to stimulate civic pride that out-door opera has found so many devotees in Los Angeles. The hearty co-operation of practically all civic bodies and club organizations, as well as the willingness of Mr. Cadman to write and arrange special scenes making the work more suitable for out-door performance, carried the enterprise to success against almost unsurmountable difficulties.

Special praise is due Mrs. W. E. Mabee, who as chairman of all the various committees, co-operated with the Behmer management in arousing the interest of the public. It is estimated that the total costs of the two performances amounted to nearly \$35,000.

Artists and members of the board of directors who lent their services for the dedicatory concert in the Bowl on June 22, were the guests of honor of the Los Angeles Chamber of Commerce at a luncheon given in the banquet room of the Chamber of Commerce on June 30. Arthur Bent, president of the Chamber of Commerce, was toastmaster and principal speaker. Others who were heard briefly were Mrs. Leiland Atherthon Irish, general chairman of the Bowl Committee, and Charles Wakefield Cadman, chairman of the Bowl Music Committee. About 500 persons attended.

Long Beach Runs Special Train to Bowl for "Shanewis"

LONG BEACH, CAL., July 3.—Long Beach music lovers showed their interest in the presentation of Charles Wakefield Cadman's opera "Shanewis" in the Hollywood Bowl, by having a special train run direct to the Bowl. More than 300 persons attended each performance. Kathryn Coffield managed the ticket sale and arranged for the train. The week previous, a reading of "Shanewis" was given by Mrs. Nathan Burson, with Lillian Bowles, soprano, and Ann McKinley, pianist, giving the musical illustrations.

A. M. G.

English Opera Troupe May Visit America

A new opera group which makes its debut in London in July in a production of Poldini's "Marriage in Carnival" is reported in European dispatches to be considering a tour of the United States. The heads of the enterprise are William Foss and H. M. Taunay. It is planned to take the ensemble for a tour of Great Britain and later to bring it to America for appearances in New York and other cities.

Handel Premiere for Göttingen Fête

GÖTTINGEN, June 25.—The 1926 Göttingen Handel Festival will, as formerly, include a work that will have a "première." This is the opera "Enzio," which has been rearranged by Franz Nothoes-Hamburg. In addition, there will be a repetition of the opera "Otto and Theophanes," which has been given in a previous festival, and ballet and orchestral performances of Handel's works. Dr. Niedecken-Gebhardt will conduct.

"Mozart" Operetta Opens London Engagement

LONDON, June 29.—Sacha Guitry's play, "Mozart," with music from that composer's works, and by Reynaldo Hahn, opened its long-promised engagement here, after a number of delays, in the Gaiety Theater on June 21. The rôle of the composer who flirts with a series of high-born ladies is expertly played and sung by the author's wife, Yvonne Printemps, whose winsome manner and charm in her costume of an Eighteenth Century stripling won all hearers. The original French performers gave the work in their own language. The staging was dainty, and the interpolated music added much to the charm of the work.

SAN MATEO ACCORDS WELCOME TO HADLEY

Second Program in Summer Series Includes His "Angelus"

By Marjory M. Fisher

SAN MATEO, CAL., July 3.—Henry Hadley conducted the second of the San Mateo series of summer concerts by the San Francisco Symphony. A large audience welcomed him back to California and to the orchestra which he conducted more than a decade ago. The printed program was as follows:

Symphony No. 1.....Brahms
"Don Juan".....Strauss
"Angelus" from Symphony No. 3, Hadley
Overture, "Le Carnaval Romain".....Berlioz

By special request an interpolation in the form of Liszt's "Liebestraum," orchestrated by Victor Herbert, augmented this program and greatly delighted the audience.

Mr. Hadley has made great artistic strides since leaving San Francisco, and his interpretations revealed increased depth of insight and a maturity in keeping with the ten years' progress. The Brahms' music was beautifully played, the interpretation gaining in excellence as the number advanced. The first movement was characterized by fine precision in the string section. The second was enhanced by the solo work of Mischel Piastro, who returned to the concert-mastership on this occasion, and by the solo horn. The third movement was notable for the quality of the wood winds. The fourth for fine playing of solo passages for flute and horn, and for the brilliance of the finale.

"Don Juan" is one of Alfred Hertz' favorite pieces and no little interest was attached to this opportunity to compare different interpretations. Mr. Hadley gave an admirable reading—fully in keeping with traditions.

Mr. Hadley's "Angelus" was an exquisite idyl, beautifully played, but the Berlioz Overture was a decided anticlimax.

The next concert in this series will be conducted by Ossip Gabrilowitsch. The date is July 11. By that time San Francisco will either have completed its plans for the summer symphony season, or abandoned them—at least for the present year. It is reported that the committee is now but \$10,000 short of the goal—in which case the series will no doubt be realized—at least in part.

Eight-Year-Old Danseuse to Ap- pear Before Rulers of Europe

DISCOVERED two years ago by the National Stage Children's Association, Doris Nirdlinger, eight-year-old singer and dancer of New York, sailed for Europe under the Association's auspices on July 3 after a private performance in the Hotel Biltmore. Miss Nirdlinger was to appear before the French President after her arrival in Paris on July 9. In Berlin she performs for President von Hindenburg, in Vienna in the Royal Palace, in Rome for Premier Mussolini and in London before the King and Queen. Miss Nirdlinger will return in October. She is accompanied by her mother.

English Singers Play Diplomatic Rôles

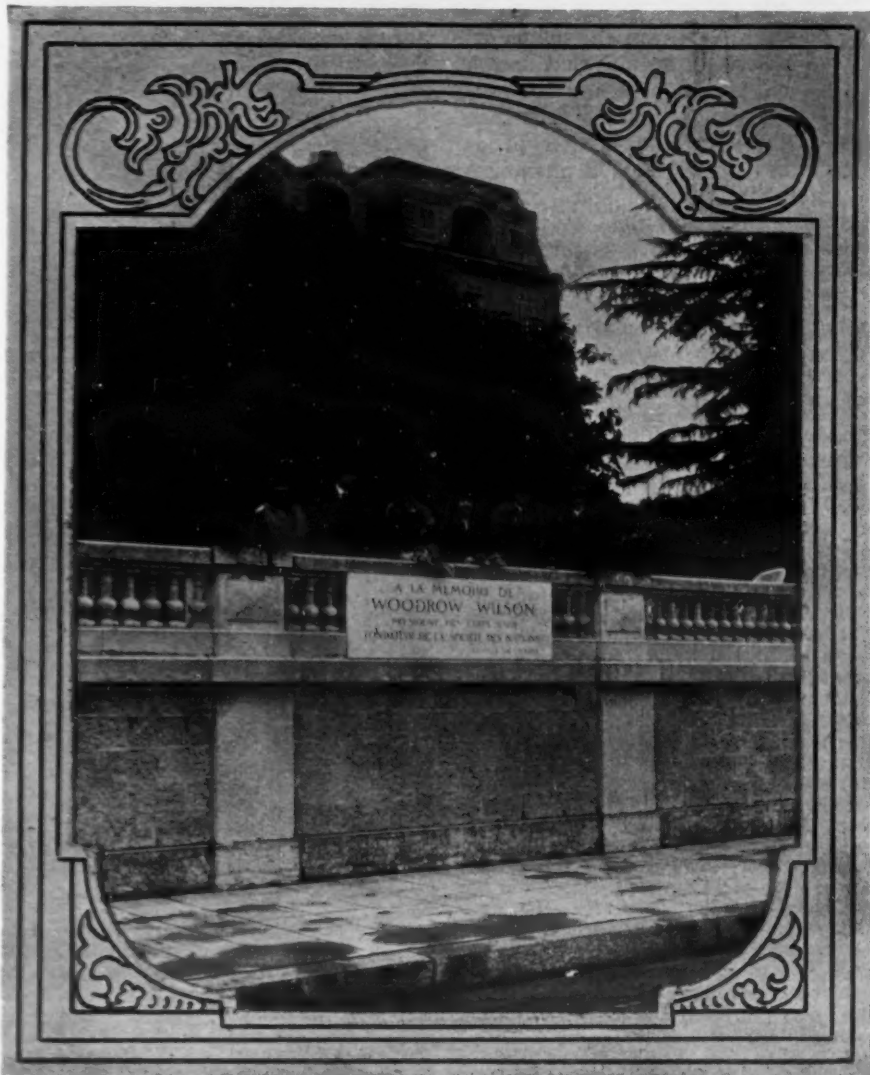


Photo by F. H. Jullien

LONDON, June 26.—The English Singers recently returned to London from a tour of Switzerland, in the course of which they gave a concert in Geneva. The photograph herewith reproduced shows them before the League of Nations Palace. Following the concert, a reception was given to the English Singers. It was remarked that their

work was doing much to cement good fellowship between nations. The Singers have booked passage for America on the President Harding on Oct. 7, and will arrive in the United States for their first extensive concert tour about the middle of the month. They have been engaged for nearly eighty concerts next season, to give programs of madrigals, motets and other Tudor music.

MILWAUKEE PLANS HUGE SONG PAGEANT

25,000 Children Will Be Heard in Events at "Neptune's Court"

By C. O. Skinrood

MILWAUKEE, July 3.—The most elaborate song events ever given in the history of Milwaukee will be staged from Aug. 6 to Aug. 8, when a festival of music will be given with 25,000 Milwaukee school children.

At that time the city will stage the "Court of Neptune" pageant, which will include many spectacular events on the lake front. Preliminary expenses of \$15,000 have been incurred for the pageant and the sum will be trebled, it is expected, when the financing plans are complete.

The director of music of the pageant will be Otto Singenberger of Chicago, who conducted all the music in connection with the Eucharistic Congress in Chicago. Mr. Singenberger has spent a score of years of his life in Milwaukee and for a long time directed leading choral societies of the city.

Mr. Singenberger will employ only the sixth, seventh and eighth grade pupils of the public and the parochial schools. The first sectional rehearsal will be conducted in the large theater of the Elks Club. Sectional rehearsals will then be held in all parts of the city as a preliminary to the mass rehearsals immediately preceding the date of the pageant.

More than 8,000 persons shared in the first community "sing" in Mitchell Park, accompanied by the Milwaukee Park Board Band. Frederick Carberry led, and the enthusiasm grew more and more toward the end. Old, familiar songs were used. The song list will be changed each week.

Five of these song programs will be

held each week, alternating in various parks. Special musical judges are placed in each park to judge the character of the singing. A pennant will be awarded to the park whose singers do the most artistic work. The community singing will be extended during the entire summer, and no fewer than 500,000 persons will take part during this period.

Mary McCormic Heard at Paris Opéra

Mary McCormic, American soprano, who was heard with the Chicago Opera several seasons ago, made her Paris opera debut in "Roméo et Juliette" in the Paris Opéra on July 3. According to a copyrighted dispatch to the New York Times, Miss McCormic made an excellent impression in the first act and was much applauded for her Waltz Song.

Handel's Orphanage Is Doomed to Disappear

LONDON, July 1.—The Foundling Hospital at Bloomsbury, associated with Handel, was closed last week, preparatory to being razed. The children who constituted a historic choir, under Dr. Davan Wetton, will be taken to a camp and later to new quarters in the country. Handel's spirit permeates the old orphanage. Here the composer conducted the first performance of "Messiah." Here were preserved a painting of the composer, which he presented to the hospital in 1850; the original keyboard of the organ Handel used, and the fair copy of "Messiah" and an anthem, found in a cupboard under the organ.

Representative Clubs in the National Federation



Harris & Ewing



Olinde



Harris & Ewing

THE CHAMINADE GLEE CLUB AND TWO OF ITS OFFICERS

Left, Esther Linkins, Director, Who Organized This Group of Washington Singers, and Who Has Been President of the District of Columbia Federation of Music Clubs for the Past Two Years; Center, Members of the Club; Right, Lillian M. Anderson, Who Now Holds the Office of President



WASHINGTON, D. C., July 3.—Not every musical club has the honor of personal interest from its godparent, inasmuch as most of them

choose to bear the name of some musician who has left his record permanently written in time but is no longer alive. The Chaminade Glee Club, as one might suspect, does not bear its title in secrecy. Cecile Chaminade knows all about it, and, characteristically, is sensitive of the honor the Washington organization has paid her in wishing to be known by her name, and she watches its activities from her home in France with never-ceasing interest.

The Chaminade Glee Club is a choral club composed of fifty women's voices. The objects of this organization are: first, to promote group singing; second,

to develop a higher appreciation of music, and, third, to give pleasure to those confined in hospitals, homes and institutions.

The Club was organized in October, 1921, by its present director, Esther Linkins, at the Y. W. C. A. of this city, and was known as the Y. W. C. A. Glee Club. Its membership at its inception was about twenty-five.

The first spring concert attracted much favorable comment and interest from some of Washington's leading musicians, and the following fall the Club reorganized under the name of the Chaminade Glee Club. It was through the friendship of Mary A. Cryder, a prominent local musician, that the Club received an introduction to Mme. Chaminade. The Club prizes very highly an autographed photo of Mme. Chaminade, and values greatly the lively interest she maintains in all Club activities through correspondence with Miss Linkins.

For the past four seasons this Club,

which ranks high in the musical life of Washington, has been accepting professional engagements as well as continuing its work in hospitals, homes and institutions. The members have also given several radio concerts.

The annual banquet is considered one of the members' most attractive and interesting activities. Hon. Clifton A. Woodrum, Representative of Virginia, was the principal speaker at the banquet in February.

Lillian M. Anderson is president, and Helen T. Murray, accompanist. Esther Linkins, director, has also been president of the District of Columbia Federation of Music Clubs for the past two and one-half years.

In 1924 Henry Clough-Leighter, American composer, formerly of Washington, D. C., but now of Boston, arranged a composition of Warlock's "Rest, Sweet Nymphs" for women's voices and dedicated it to Miss Linkins and the Chaminade Glee Club.

During its five seasons the Club has given fifty-two concerts—twenty-six for charity and twenty-six formal concerts, including four radio concerts and many professional engagements. Some of the best vocal soloists have assisted on the Club's programs.

The Club is divided into three teams, with leaders to check up on absentees each week and notify them of concert dates and other Club matters. These teams compete in bringing in new members and in obtaining the highest percentage of attendance for the season. Each team entertains the Club once during the season.

The great strides made by these Washington women in so short a time are no doubt largely due to their observance of the following motto:

"If one has sincerity, all the rest will follow, as the night the day; courage, energy, imagination; all the divine, indomitable qualities. I have always had faith in my star."

Pittsburgh Club Encourages Composers

PITTSBURGH, July 3.—The Tuesday Musical Club of Pittsburgh is a going organization of thirty-seven years' standing. From a charter membership of eighteen it has grown to over 1200 in number. Its memberships are honorary, active and associate. The active solo members are for voice, piano, violin, viola, cello, harp and flute.

There is a choral club of eighty voices under the direction of Dr. Charles N. Boyd, and a manuscript section made up of twelve composers who supply one program of original works each year. There are nine junior clubs under the supervision of active members of the parent club. Since in the whole State of Pennsylvania there are only thirty-two junior clubs, this is a very good proportion. The altruistic committee supplies programs for the "shut-ins" in institutions and homes throughout the city, which is one of the most important activities of the Club. Most of the programs for the regular meetings are supplied by active members, but in a few instances outside artists are procured.

On April 13 the Club presented Charles Wakefield Cadman in a concert of his own compositions. On this occasion the Club Choral sang "The Wish," "Indian Mountain Song" and "Out of Main Street," a new song with a new idea, written especially for the Tuesday Musical Choral. Mr. Cadman's new opera, "The Witch of Salem," was admirably presented by Mary Jones Sherrill, reader; Anna Laura Cree, dramatic soprano; Romaine Smith Russell, lyric soprano, and Chauncey Parsons, tenor, with Mr. Cadman at the piano. The audience was very enthusiastic in its appreciation of this work.

Twelve delegates will represent the

Club at the State Federation of Music Clubs in Philadelphia.

The officers are as follows: Mrs. F. F. Rohrer, president; Mrs. Will Earhart, first vice-president; Helen Heimer, second vice-president; Mrs. J. Smith Christy, secretary; Mrs. Charles Heinrich, treasurer; Jessie Yuille Yon, federation secretary, and Mrs. George H. Wilson, assistant secretary and treasurer.

SPRING MUSIC FESTIVAL IS ARRANGED FOR COAST

San Francisco Municipal Aid Enlisted in Plans Embracing Use of Symphony and Chorus With Soloists

SAN FRANCISCO, July 3.—At yesterday's meeting of the auditorium committee of the Board of Supervisors it was decided to hold a spring music festival next April under municipal auspices. Alfred Hertz and Dr. Hans Leschke, conductors of the symphony and of the municipal chorus, respectively, chose the "St. Matthew Passion" of Bach. This work has been heard here but once previously, and then it was given by Dr. Frederick Wolle.

The committee also approved a contract with the San Francisco Musical Association for five symphony concerts with the following soloists—Yehudi Menuhin, Alfred Cortot, Guy Maier and Lee Pattison, Cecilia Hansen and Florence Austral. The committee contracted for the services of Edward Johnson as soloist for the annual December performance of "Messiah."

Mrs. John B. Casserly was present at the committee meeting and announced that in association with Mrs. John



Photo. Trinity Court Studio

Mrs. J. Smith Christy, Secretary of the Pittsburgh Tuesday Musical Club



Photo. Trinity Court Studio

Mrs. F. F. Rohrer, President of the Pittsburgh Tuesday Musical Club

Emory Glee Club Fêted in London

LONDON, June 22.—In honor of the forty members of the Emory Glee Club, from Atlanta, Ga., and their leader, Dr. Malcolm Howard Dewey, who have arrived in England for a concert tour, a reception was held last night at the American Woman's Club. Today they are being entertained at luncheon by the English-Speaking Union in the Criterion Restaurant. Tomorrow afternoon their first public performance will be given in the Aeolian Hall. Their program will include Russian and English folk-songs and Southern plantation melodies and Negro spirituals.

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Drum, Mrs. W. B. Bourne, Noel Sullivan and Sidney Ehrman, she had completed arrangements for the Persinger Quartet (formerly the San Francisco Chamber Music Society Quartet) to give its usual series of concerts in Scottish Rite Hall next season, in spite of the fact that the Quartet's activities will be centered in Santa Barbara for the next two years. MARJORY M. FISHER.

LINCOLN, ILL.—Charles Galloway of St. Louis gave the inaugural organ recital in the new First Methodist Episcopal Church. He was assisted by Harold D. Saurer, baritone from Bloomington. The organ is a gift from Mr. and Mrs. Wilbur Gullett. H. W. C.



British Reviewer Discovers That "Se Saran Rose" Is a Welsh Ditty by a Composer Named, Presumably, Llewys Ap Arditi—Shade of Paganini May Resent Invention of Mechanically Played Violin—Sir Landon Ronald Comes to Defence of Saxophone and Speaks Unkindly of Cornet—Toscanini Retains Sense of Humor as Well as Good Health—Nikolai Sokoloff Has Dynamic Competition in Philadelphia—American Modernist Acquires Gray Hairs While Rehearsing His "Ballet Mechanique"—Chicago Civic Opera Wages Campaign Against Pseudotons (False Stars).

DEAR MUSICAL AMERICA:

NOW I know why none of my friends, be they never so brilliant as linguists, has ever been able satisfactorily to translate for me the title of a favorite Melba song, "Se saran rose." It's not Italian, as always I had supposed, but Welsh. I know this because the London *Morning Post* says so. Lest anyone doubt the veracity of my statement, I'll quote, word for word, a little bit from the *Post's* account of a recent appearance made by Dame Melba before British soldiers at Salisbury Plain.

"Midway through the program," reports the *Post*, "she [Dame Melba] sang a group of songs, commencing with the homely 'Annie Laurie,' and including 'Rosebuds,' a Welsh song by Arditi."

So this is the answer to all bewilderment. It is an answer from which I derive no small amount of gratification, because never before have I succeeded in pronouncing a Welsh word or name, and "saran" is comparatively easy—in fact, I've got away with it repeatedly and in the best circles. Of course, any one not similarly accomplished, as well as the person who remains in the dark as to the meaning of "saran," can dodge the issue by referring to this particular piece as "Rosebuds"; but foreign titles are so much more swagger that I prefer to use them, even at the risk of mispronunciation and other minor difficulties.

Who, for example, would so far reveal himself unacquainted with the Italian tongue as to allude to Mlle. Lucia di Lammermoor as simple "Lucy"? It has been done, but only by those erudite critics whose reputation for learning, not to mention wisdom, is so secure that they can safely descend, tolerantly, into use of the English equivalent. And who can summon bravado enough to mention an opera called "The Mastersingers"? If a member of the intelligentsia fear to try his hand at "Meistersinger," there is left the French form of "Les maitre-chanteurs," which, if tricky to the tongue, can be mastered with persistence when practised in conjunction with daily setting-up exercises.

INCIDENTALLY, unless my memory is completely at fault, the Arditi song in question was written not for the voice, but for the piano. Once upon a time the *Ladies' Home Journal* included in its pages a waltz for piano solo. Arditi was the composer, and the title

was "Rosebuds." Later, I went to a Melba concert at which the star sang "Se saran rose" by Arditi. So acute is my perception on occasional occasions that I immediately recognized this as the same piece, but charmingly rearranged and slightly expanded. I also, in the progress of events, heard the melody sung again to English words, and under the original title; but Dame Melba, so far as I am aware, has always stuck to the Italian text—that is, until her recent appearance at Salisbury, when, according to the *Post*, she adopted another tongue for its interpretation.



RUMOR has it that at midnight not so many days ago there was a strange disturbance in the churchyard of Staglieno in Genoa. When the clock in the Town Hall struck the twelfth and last stroke announcing the middle of the night, a little cloud of gray dust filtered through the cracks of a vault and floated over to the Municipal Palace. The Palace was locked at this weird hour. But no matter! The ashen mist found its tenuous way through a window as easily as it had emerged from the tomb. Inside the Palace, it breezed toward a glass case, in which there reposed a famous old Guarnerius violin. The dust, in some uncanny manner, penetrated the glass and enshrouded in its gray mourning the instrument that visitors have been wont to gaze upon with rapt admiration for the last three-quarters of a century.

This strange procedure was an expression of displeasure by the shade of Niccolò Paganini. The ashes of the bygone wizard of the strings have not enjoyed uninterrupted sleep of late. Only a month or so ago they were removed from the little village church adjoining his property, the Villa Gajona, near Parma, where they had lain peacefully since May, 1845, and were placed finally in the churchyard of Staglieno in Genoa, the violinist's birthplace. So far as is known, the ghost of the great Niccolò made no objection to the change of home, for in Genoa he was laid at rest near his beloved Guarnerius.

He had hardly had time to get accustomed to the new couch, however, before he was forced to arise, as just related, and filter over to and caress the instrument with which a century ago he mystified and hypnotized audiences all over Europe. For that day two French engineers had announced that after many years of careful experiment and research they had created a mechanical violin player. They even tried to humanize their invention as much as possible by naming it "Violinista."

Paganini took this attempt to better his perfection as an act of lèse majesté, and his only defense after these many years of inertia was to arise from his grave and drape his own shade over the symbol of his unforgotten prowess, as a sign of mourning.

The next morning the guard in the Municipal Palace, passing by the Guarnerius, looked through the glass, scrutinized the old hero, and exclaimed:

"Ah! the varnish does not shine today as it did yesterday."

And that was all the notice he took.



THIS gesture of protest by the disgruntled wizard arouses my sympathy, and I am wondering if he will not "lay for" that "Violinista." The word doubtless suggests "revolutionist" to him, as "Carranzista" or "Villista."

So, one of these days when the first all-mechanical concert is announced for "Violinista" and an automatic piano, I suspect that the keen-eyed might discern a nebulous area above this mechanical upstart. They will notice movement among this substance: it will be Niccolò Paganini plucking out the shaggy mane that did so much to suggest his supernatural powers. And,

hair by hair, he will drop his aureole upon the strings of "Violinista."

"Squeaky tone!" the automatic critics will record.

"And I still a master!" the old ghost will sigh, as he scuds away to his rest in Staglieno.

* * *

THE recent death of a British horn player while listening to a jazz band has apparently given the melodic solons much food for thought across the water. Many reasoned that it was more than a coincidence, and the general verdict got about that syncopated music is bad after one has reached the age—say, of eighty.

The latest to take up the cudgels in the public prints is Sir Landon Ronald, composer and conductor, and director of the Guildhall School of Music. In a letter to the *Morning Post*, he somewhat quizzically protests that not too much anathema be heaped on the head of the saxophone twirlers:

"Various articles have appeared in different papers regarding the death of Mr. Coviello through listening to a jazz band. Personally my impression is that Mr. Coviello died from heart disease, and that he might have expired just the same had a great Symphony Orchestra been playing great music."

"It is agreed that Mr. Coviello was a cornet player for many years of his life. Now, I have known many cornet-players produce very unpleasant sounds—although, let me hasten to add, it is an instrument much to be admired when played well. But still there is no gain-saying the fact that cornet playing can be very unpleasant, and that therefore, as Mr. Coviello lived to the ripe old age of eighty, he certainly had time to get used to unpleasant noises."

"I quite agree that jazz music is noisy, blatant, and torturous to those who do not dance, but I will not and cannot believe that it has the power to kill a cornet-player. Have any of your readers ever heard one, accompanied by a harp, outside a public house? It is a moot point whether it is preferable to jazz."

This is, no doubt, hard on cornetists—whose triple-tonguing has long been the feature of many a summer night's concert on the green. Not so long ago they used to play "The Palms" in Sunday schools. They formed an important ingredient of the old German bands that used to serenade the World and His Wife on every corner.



TOSCANINI'S condition of health has caused the cables to buzz with so much excitement in recent months that it is reassuring to note what Max Smith, former New York music critic, writes from Milan.

He retails a delightful colloquy which the Maestro had with a trio of women sight-seers when, not long ago, for the first time since his temporary retirement, Toscanini visited La Scala. While inspecting the special exposition in the Theatrical Museum he came to the rescue of three Englishwomen who were trying in vain to glean some information from a guard.

"Is the opera house closed for the season?" asked one of the visitors.

"It is," replied the Maestro.

"But there are concerts, I understand."

"Quite right."

"Is Toscanini conducting?"

"Now, he is not conducting."

"What a pity!"

"Hm!"

"No chance of seeing him?"

"Impossible. Toscanini is in Venice."

"What a pity!"

* * *

SOMETIMES, though rarely, it happens that a conductor, when actually in command, might as well be somewhere else, so far as his effectiveness is concerned. Such an experience befell Nikolai Sokoloff recently at the Sesqui-centennial Exposition, when he was directing the Philadelphia Symphony Orchestra in an evening concert.

He had just begun the Scherzo of Rachmaninoff's second symphony, when the quiet of the hall was shattered by a couple of violent detonations. Thinking that there had been an explosion nearby, and wishing to keep the audience of six thousand from a panic, the doughty conductor signaled to the musicians to play a little louder. There followed a series of a half-dozen crashing bangs.

Regardless of music or anything else

save their allotted task, the pyrotechnicians had begun the evening display of fireworks.

Scowling with determination not to be silenced by a sideshow, Sokoloff indicated a further increase of dynamics. The musicians responded—and so did the specialists in explosives. A lengthy fusillade of aerial bombs made the orchestra as inaudible as a whisper in a boiler factory.

Not even the most zealous believer in the power of mind over matter could have turned that barrage into a gentle obbligato. Sokoloff laid down the baton and the musicians paused, while the bombardment went on to its sforzando finale.



THE modern composer's troubles are not slight, especially if he happens to be an "enfant terrible." George Antheil, the young American resident in Paris—whose Symphony in F will be conducted in New York next winter by Walter Damrosch—recently held forth to the *Paris Herald* as follows concerning the terrors of rehearsing his "Ballet Mécanique":

"I feel twice my age, which is really twenty-five, because for the last two weeks I have been trying to get sixteen pianolas to play the 'Ballet Mécanique' and keep them all in time. No, I have had other troubles with the eighty-five musicians who will play the other pieces. Those who have survived the first rehearsal will at least play the right notes at the right moment—Vladimir Golschmann will see to that."

"Yes, some of the musicians refused to play at all; they said that the notes which I had written did not exist on their instruments; of course they do, but I had to show them where they were."

"Of course," went on the apostle of the most modern in music, "my music is more of a strain on their nerves than the classic symphonies, which they mostly know by heart and play half asleep. I hate playing in concert myself, and I don't believe I play well, so I suppose it is my music that attracts people."

Well, modesty is a lovable trait.

Incidentally, the Baldwin Piano Company is reported in this dispatch to have secured exclusive rights to the mechanical ballet of this enterprising young Lochinvar, so American nerves may sometime in the future be similarly tried on the home soil. Here's wishing good luck to George!

* * *

IN the July issue of *Opera Topics*, the official brochure of the Chicago Civic Opera Company, I note that the organization is planning repressive measures against those persons who make illegitimate use of the company's name. Hereafter, Madame Celeste Aida, advertising herself as "of the Chicago Civic Opera," will have to produce credentials proving her exact status—be it prima donna or member of the chorus. The unscrupulous promoter who trades on the prestige of the company will have to cease the practice or face legal action.

This procedure of self-protection was adopted by the Metropolitan several years ago. Now that the Chicago organization has joined the campaign against fraudulent representations the way of the unethical singer and manager will be that much more perilous.

As I was reading over an advance copy of the announcement, I came upon a brand-new word—"presentators" of concerts—coined, I presume, on the analogy of "realtors." The credit of this neologism goes doubtless to the "publicitor" of the Chicago company.

Uniformity being a tendency of the times, why should we not increase the number of "or" occupations? Let us have reportators, journalators and columnators as well as editors; let our literature be written by historators, poetators, novelators and dramators. And while we are about it, let us not forget musicators, suggests your

Mephisto

SESQUI CROWDS SEE AMERICAN TABLEAUX

Production of Music League Pageant Requires Use of Large Cast

By W. R. Murphy

PHILADELPHIA, July 3.—Patriotism and pageantry blended in "America," the spectacle sponsored by the Philadelphia Music League, as a contribution to the success of the Sesquicentennial. Postponed on Wednesday night, June 23, on account of rain, it was given virtually in full Thursday, although the threatening weather prevented more than 40,000 spectators and 15,000 participants from being at the great outdoor stadium. The pageant was a great success; umbrellas were resorted to in the early part of the evening, but the moon came out benignly around nine o'clock.

Great credit must be given to Herbert Tily, music director of the Sesqui; Mrs. Frederick Abbott, executive director of the Music League and Pageant; Helen Pulaski Innes, business manager; Charles Snyder Morgan, stage director; Bruce Carey, conductor of the chorus of more than 5000 voices, and Albert Hoxie, conductor of the massed bands—at least a dozen. Months of careful preparation preceded the presentation.

The pageant was repeated the evening of June 27 to an audience of about 100,000, which filled not only the enormous seating space of the stadium, but overflowed to the inclines and other places where standing room was available; and more than 100,000 were unable to gain admission as guests of the Sesqui management and the Music League.

Outstanding events in American history were presented in colorful tableaux. Columbus at the court of Isabella, Betsy Ross and the Flag, the Signing of the Declaration, etc. Then there were the storming of a stockade by hostile Indians, a demonstration of modern warfare by artillerymen and infantrymen, military and naval drills, music by the Philadelphia Orchestra, and other splendidly entertaining features.

The great chorus sang with wonderful beauty of tone and amazing precision, despite its multitudinous units, such numbers as "Onward Christian Soldiers," the "Tannhäuser" Pilgrims' Chorus and Elgar's "Land of Hope and Glory." It was a remarkable exhibit of outdoor massed singing. The bands, gaily uniformed, made an impressive march to the great oval of greenward, and under Mr. Hoxie's skillful direction were heard in dashing Sousa marches, and accompaniments to the singers.

Bucharest Opera Leader Resigns After Attack of Inmate Singers

BUCHAREST, June 28.—M. Georgesco, director of the Bucharest Opera, has sent his resignation to the Ministry. His action followed a physical attack by four singers, who went on strike last November. The event has roused much comment in the press. The resignation has not yet been accepted. It is believed that the Opera, which is now run as a private concession, may be turned over to the State. M. Georgesco is also conductor of the Philharmonic.

Stravinsky Plays Piano Concerto in Milan

MILAN, July 1.—The recent appearance of Igor Stravinsky as soloist in a program exclusively of his works by the Scala Orchestra, under a guest leader, Hermann Scherchen, was a sensational event of the summer. Stravinsky played his debatable Piano Concerto, which aroused the opposition of the audience, expressed in remarks and hooting. There was a somewhat unfavorable reaction among the Italian element in his audience, owing perhaps to the fact that the local preference is for fluent melody. On the program were also the first half of "Le Sacre du Printemps," which impressed more favorably, although it needed more rehearsal; as well as the early "Fireworks," and a "Petite Suite," an orchestration of the "Pièces Faciles" for piano.

Boy Violinist Plays for Mussolini

ROME, June 28.—Premier Mussolini has expressed interest in the career of Boris Gimpel, a remarkable boy violinist from Poland, who recently gave three concerts in this city and played privately for Il Duce at his residence. Mussolini, who, as is well known, is a skilled violinist, listened with great attention to the playing of the fifteen-year-old artist. He gave him an autographed photograph after the concert and commended him highly. The public concerts of the boy player have aroused unusual enthusiasm.

Mrs. Franklyn Sanders Elected to Directorship of Cleveland Institute



Photo by Standford Studio

Mrs. Franklyn B. Sanders

CLEVELAND, July 3.—Mrs. Franklyn B. Sanders, who has been acting director of the Cleveland Institute of Music for the past year, was named director on Friday afternoon, June 29, at the annual meeting of the board of directors and executive committee.

Sheldon Cary, president of the board of directors, was re-elected to that office, as were the following officers: Mrs. D. Z. Norton, vice-president; Mrs. A. S. Ingalls, vice-president; and Mrs. James E. Ferris, secretary. Willard Clapp and John S. Fleek are two new officers, the former a vice-president and the latter assistant treasurer.

The new executive committee includes Frank E. House, Jr., chairman; Nathan A. Middleton, John Macgregor, Thomas H. Jones, Mrs. R. H. Crowell, Mrs. Phillip H. Withington and Mrs. Whiting Williams.

The following heads of departments were re-appointed: Beryl Rubinstein, piano department; André de Ribautpierre, violin; Victor de Gomez, cello; John Peirce, voice, and Quincy Porter, theory.

The new members elected to the board of directors for 1926-27 are: Davis S. Ingalls, Percy Brown, Thomas H. Jones, John S. Fleek, Mrs. John Sherwin, Samuel Eells, Mrs. Phillip Withington, S. H. Halle and Fred G. Clarke.

Reports stated that 16,736 private lessons were given during the year. There were 10,496 class lessons, and 467 students were presented in forty-five recitals.

In addition to increasing enrollment and earned income, the Institute undertook an expansion program last fall which resulted in the opening of an orchestra school, where all orchestral instruments were taught under leading players from the Cleveland Orchestra.

A preparatory branch on Cleveland Heights was opened, for the purpose of teaching children of school age and younger, in a convenient location near their homes and schools. The same courses are offered there as in the main building, and the classes are taught by the regular faculty.

A new curriculum was planned, through which teachers' certificates and diplomas are awarded after four-year courses in voice, instrument or theory.

Singing Societies Compete at Philadelphia

PHILADELPHIA, July 3.—The societies which sang at the twenty-sixth triennial sängerfest of the Northeastern Sängerbund at the Sesquicentennial, as reported in last week's MUSICAL AMERICA, competed among themselves in the daytime in the Metropolitan Opera House for the championship honors for the next three years. The regular concerts, which were one of the features of the big Philadelphia celebration, were held in the evenings at the Sesquicentennial grounds.

The contests resulted as follows:

Individual Societies

First class (100 singers or more)—first prize, Schwäbischer Sängerbund of Newark, N. J., Karl Hein, conductor; second prize, Junger Männerchor of Scranton, Penna., David Jenkins, conductor. The Schwäbischer Sängerbund, by winning first prize in this class, takes possession of the Columbia prize, competed for at this Sängerbund for the first time.

Second class (between sixty and 100 voices)—first prize, Bayerischer Sängerbund of Brooklyn, conducted by Hans Pruemm; second prize, the Beethoven Männerchor of Bethlehem, Penna., conducted by Andrew Neuss.

Third class (between forty and sixty voices)—first prize, the Deutscher Liederkrantz of Brooklyn; second prize, the Concordia of Altoona, Penna., conducted by Hans Roemer; third prize, divided

between the Harmonie of Johnstown, Penna., led by Hans Roemer, and the Vorwärts Männerchor of Baltimore, conducted by Albert C. Wähle; fourth prize, divided between the Alleghany Valley Sängerbund of Tarentum, Penna., and the Turner Männerchor of Atlantic City, N. J., M. F. Ost, Sr., conductor.

Massed Singers

First class (more than 200 voices)—The United Singers of Newark, N. J., conducted by Gustav T. Heil.

Second class (between 100 and 200 voices)—The United Singers of Hudson County, N. J., conducted by Max Meuhler.

Third class (100 voices)—The United Singers of Camden, N. J., led by August Schmidt.

By this victory the Newark United Singers take possession for three years of the trophy presented by the North American Gymnastic Union (the Turnverein) thirty years ago and competed for at every Sängerbund held since. This was won by the United Singers of Philadelphia three years. The competition was exceedingly close, the Newark singers winning over the Brooklyn United Singers, by scoring 111 points as against 108 for the singers from Brooklyn.

Judges and the especial department which they decided were: Gustav Hindrichs, intonation; Louis Victor Saar, precision; David Melamet, phrasing; Louis Ehrigott, diction, and Dr. N. J. Elsenheimer, beauty and rendition.

W. R. MURPHY.

Music and Fireworks Mingle at Fair

PHILADELPHIA, July 3.—The Philadelphia Orchestra, Nikolai Sokoloff, guest conductor, gave a concert in the Auditorium of the Sesquicentennial Exposition on Tuesday evening, June 29. The program was as follows:

Symphony No. 2.....Rachmaninoff
Ballet Suite from "Cephale et Procris,"
Grétry
Nocturnes, "Clouds" and "Fêtes,"
Debussy
Introduction and March from "Le Coq
d'Or".....Rimsky-Korsakoff

Two novelties of diverse appeal characterized this occasion. This was the first of the Philadelphia Orchestra concerts in the Auditorium to which persons paying the entrance fee to the fair were admitted free. The departure was made specifically in honor of the National Educational Association, which has been in session here; but the policy has now been established as permanent for the entire term of the Exposition. Unquestionably the change was brought about by the comparatively small attendance at the previous concerts in the Auditorium, coupled with the fact that sufficient funds were available for giving the series without charge to those members of the public who had passed

through the exposition turnstiles. Six thousand persons heard this first concert under the new dispensation.

The other novelty proved decidedly less welcome and consisted of a competition between the booming, rattling and crackling of exploding pyrotechnics and the celebrated tones of the Philadelphia Orchestra. The fireworks "field" had been moved for the first time on Tuesday from the Municipal Stadium to an open space near the so-called Gladway, fairly close to the Auditorium.

At the end of the first movement of the Rachmaninoff Symphony Mr. Sokoloff explained to the audience that the composer had not written his work for cannon, but that the conductor had, unfortunately, no control over that circumstance. Fusillade after fusillade out of doors totally ruined the effect of the Scherzo, which eventually, Mr. Sokoloff was compelled to halt. He then waited until the pyrotechnic display and its accompanying noise had concluded, when the Symphony was resumed, with omission of the delicate third movement.

The other numbers were given with admirable effect and it was demonstrated, as had been suspected, that, with a good attendance, the acoustic properties of the vast hall were almost entirely satisfactory.

H. T. CRAVEN.

Conditions of "Musical America's" \$3,000 Prize Contest

MUSICAL AMERICA offers a prize of \$3,000 for the best symphonic work by an American composer. The rules of the contest are as follows:

- First—The contestant must be an American citizen.
- Second—Contest to close Dec. 31, 1926.
- Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.
- Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.
- Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.
- Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.
- Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, MUSICAL AMERICA will give similar prizes of \$3,000 to each of the other successful contestants.
- Eighth—In offering this prize, MUSICAL AMERICA's sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

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Compiled by

MILTON WEIL

New features in this SIXTH ANNUAL EDITION

Include: "Musical America's Symphonic Prize," "Grand Opera and Its Opportunities," "Prizes and Scholarships for 1926-27." It also contains an extensive revised list of names and addresses of Artists Available for Professional Engagements and a list of Some Representative Music Teachers in the United States.

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Nikolai Sokoloff Likens Season to Continental Zig-zag

SUMMER is the open season for orchestral conductors. Once their winter duties are over, it would be natural to suppose that they get a long rest during what used to be called "the heated term." Goodness knows they deserve it! But do they get it? They do not. Nikolai Sokoloff, who holds the big stick over the Cleveland Orchestra, is no exception to the rule, and his time-schedule since his season closed in Cleveland, if plotted out, would look like one of those puzzles where you join the dots together with lines from one to the other.

"It's like a cross-country zig-zag," said Mr. Sokoloff. "I played my last concert of the season in Cleveland on May 1, and after that we made phonograph records. When I got through that, I rushed to San Francisco, where I organized the orchestra for a special series of outdoor concerts in Hillsborough, and with the assistance of the committee, outlined the programs for the series. I conducted the first concert on June 13, and left the next day for Philadelphia, where I conducted the Philadelphia Orchestra at the Sesqui-centennial in five concerts. I go back there for one more concert and then leave at six in the morning by motor for Maine, where I shall be with my family for three weeks, returning to New York to conduct at the Lewisohn Stadium from July 28 to Aug. 3. I leave for San Francisco again on Aug. 4, and conduct there until the first week in September, when I go back to Maine again for five weeks. I am due in Cleveland on Oct. 11, to begin rehearsals for the 124 concerts of next season, of which I shall conduct ninety-four.

"It was a delightful experience to go back to San Francisco to conduct, as it was ten years ago almost to the very day that I first conducted there. I am glad to say that they gave me a real ovation, and I was exceedingly proud of my reception. In Philadelphia, too, everything was done to make my concerts not only an artistic success, but my stay there an agreeable one as well, and for both these things the women's committee was largely responsible.

"The series in Hillsborough, arranged by the Philharmonic Society of San Mateo, was the first they had had there,

and the first outdoor concerts in that part of California, with the exception of those that have been given in the Greek theater in Berkeley.

"At Hancock Point, Me., where my summer place is, they don't believe in orchestras. I talked to one old man there who had been once to the Bangor Festival, and his account of it was interesting in the extreme. He was puzzled by a 'dame' who sat on the front

of the stage 'fer quite a spell and didn't do nothin' at all,' as far as he could see. 'She didn't have on too much clothes, neither,' and he wondered 'what she was there fer, until suddint, without no warnin', she riz-up out of her dress and uttered!'

"It might be worth while to try the cultural influences of orchestral music in 'them-thar parts' and yet—I wonder!"

JOHN ALAN HAUGHTON.



Nikolai Sokoloff, Conductor of the Cleveland Orchestra

Robert Finnie McEwen Leaves Bequests to Edinburgh Churches

LONDON, June 25.—According to recent probate valuation, the personal estate left in Great Britain by the late Robert Finnie McEwen of Greenlaw, Berwickshire, and Colmonell, Ayrshire, a member of the Royal College of Music and a prominent popularizer of classical music in Scotland, is estimated at £497,271. He left, also, large real estate holdings. Among his many bequests is one of £1,000 each to the Edinburgh churches whose services conform as

nearly as possible to what has become known as the "Colmonell Use." Mr. McEwen also left his portrait of Sir Charles Stanford, painted by Sir William Orpen, to Trinity College, Cambridge.

San Antonio Enjoys Artistic Program Given by Two Musicians

SAN ANTONIO, TEX., July 3.—Carol Robinson, pianist, and Robert Imandt, violinist, members of the summer faculty of Our Lady of the Lake College, appeared jointly in recital on June 27 in the College Auditorium before a large

audience of visiting teachers and town patrons. Both artists proved themselves possessors of exceptional gifts in all phases of their art. Veracini's Sonata in E, with original cadenza by Mr. Imandt, and Franck's Sonata were given with beautiful ensemble and fine interpretive skill. Mr. Imandt showed great technical ease in numbers by Bach, Pugnani-Kreisler, Achron, Sarasate, Bourgault, Zsolt and others. Miss Robinson's manifold gifts aroused equal enthusiasm in numbers by Bach, Brahms, Sinding, Balakireff. Henry Cowell's "Aeolian Harp" was newly heard. Several extra numbers were added to the program, which was noteworthy for its richness and unhackneyed quality.

G. M. T.

4,000 School Violinists Broadcast for Britishers

LONDON, June 25.—When the National Union of School Orchestras last week broadcast a section of its seventeenth annual concert, the number of persons before the microphone was not inconsiderable in comparison with the number all over the island who listened before loud speakers. For no fewer than 4,000 performers took part—boy and girl violinists, under the leadership of Arthur Payne. The broadcasting was from the center transept of the Crystal Palace, and the performers were assisted by H. M. Grenadier Guards. The youthful players were selected from schools in London and the home counties. Walter Hedgcock was at the organ and John Turner sang.

WILL APPEAR IN BOWL

Yehudi Menuhin, Boy Violinist, Also Engaged for "Pop" Symphonic Concert

SAN FRANCISCO, July 1.—Yehudi Menuhin, the extraordinary boy violinist, has been engaged for an appearance with the Los Angeles Philharmonic Orchestra in the Hollywood Bowl in August at one of the concerts to be conducted by Alfred Hertz, and will also be the soloist at the first municipal "pop" concert by the San Francisco Symphony on Nov. 16 in the Civic Auditorium, playing the Tchaikovsky Concerto.

Since his return from New York, where he gave a recital in the Manhattan Opera House, Yehudi has continued his lessons with Louis Persinger, who has been his only teacher for the last three years. Among the larger works which this nine-year-old boy has been studying recently are the F Sharp Minor Concerto of Ernst, the B Minor Concerto of Saint-Saëns and the Tchaikovsky Concerto. In accordance with the plan which Persinger and Yehudi's parents have arranged for him, the lad will be permitted to appear publicly only three or four times during the coming year.

Fall Opera Festival in Baden-Baden

BADEN-BADEN, June 29.—Baden-Baden, which has just had a brilliant opera week by singers from the Metropolitan in New York, is already looking forward to a cycle of operas announced for the first half of September. The events will occupy seven evenings, and are designed to provide a historical sequence from Monteverdi to Richard Strauss. The first-named will be represented by "Ballo delle Ingrate," arranged by Orff, and the latter by "Ariadne auf Naxos." Other operas announced are Haydn's "Apothecary," Handel's "Xerxes," Donizetti's "Don Pasquale" and Lortzing's "Wildschuss." Ferdinand Wagner will conduct and Otto Krauss will manage the stage.

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LOS ANGELES HEARS LAST ORPHEUS SING

Eisteddfod Tests Attract Several Thousand—Conservatory Program

By Hal Davidson Crain

LOS ANGELES, July 3.—A capacity audience greeted the Orpheus Club in its final concert of the season in Philharmonic Auditorium on a recent Friday evening.

The singers presented some rousing numbers and sang them in such a manner as to gladden the hearts of devotees of male chorus music. The high lights of the evening were Bornschein's "The Sea," Protheroe's "Castilla," Parker's "Lamp in the West," and Liszt's "Lorelei." Less serious moments were supplied by numbers in lighter vein and by some fine singing by the Orpheus Four. The organization showed to fine effect the careful training which it has been receiving under Hugo Kirchhofer, whose popularity with both singers and audience was apparent.

Statistics compiled by the Eisteddfod Association, which concluded its contests recently, disclosed the fact that more than 3500 persons participated in the final competitions. Of this number, more than 1000 were registered in the community chorus contests; 233 in the wo-

men's college glee clubs, and 182 in the men's glee clubs. There were also nearly 700 persons in the high school glee clubs, bands and orchestra and 324 members of church choirs.

Florence Duvall, violinist, and Leslie Maloche, pianist, both from the Zoellner Conservatory, appeared before a large audience in the music room of the Hotel Biltmore on the evening of June 18. The

principal numbers on the program were Sinding's Suite in A Minor and the Tchaikovsky Concerto, in which the two musicians disclosed brilliant technical skill and musicianly interpretation. The Conservatory has enlisted the support of a large faculty in the special summer school of six weeks, which began on June 23.

D. F. McSweeney, John McCormack's

manager, visited Los Angeles recently on his return from the Orient, where the famous tenor is just completing a highly successful concert tour. The singer will arrive in Los Angeles about July 10, and will give a concert in the Shrine Auditorium on the evening of July 16. He has arranged to spend the remainder of the summer in Los Angeles, going East in the latter part of September.

SPIRITUALS SUNG BY BALTIMORE CLASSES

Vocalists Give Program for Benefit of Veteran Soldiers

By Franz C. Bornschein

BALTIMORE, July 3.—Music of characteristic type was the feature of the commencement exercises of the Frederick Douglas High School held in the Lyric recently. The graduates, assisted by a selected chorus, presented Negro spirituals, "Joshua Fit the Battle of Jericho," "All God's Chillun Got Wings," "Lift Every Voice and Sing," by Johnson; Lane Wilson's "Carmena," Gustav Klemm's "An Annapolis Lullaby," and Marion Clark's "Swing Along."

Cecilia Stone, Hubert Sturm, W. R. Walsh, Joseph Dolman and William Kirshner, vocalists, with J. Barjer, accompanist, were heard in a program given at the "Vets" Hospital, Perry Point. The concert was given June 20 under the auspices of the Maryland unit of the Women's Overseas Service League. Ida Curlett had charge of the program.

Agnes Zimmisch organist, member of the Peabody Conservatory teaching staff, gave the last recital in the series of three, arranged for Sunday evenings in June, in Memorial Protestant Episcopal Church. The programs of this series have covered important phases of organ literature and have been played with musical comprehension. Katherine Spicer, violinist, and Dorothy Spicer, soprano, have assisted as soloists.

The first concert of the Chorister Club, a new organization composed of members of the various choirs and choruses in the city, under direction of Charles G. Woolsey, gave the audience in Stieff Hall an evidence of the pleasurable purpose of the Club. Paul M. Hesser, tenor, of Philadelphia; Catherine Rittler, contralto, and Mrs. Richard Rilee, soprano, were the assisting soloists.

Interesting Events in Portland

PORTLAND, ORE., July 3.—Emil Enna, pianist, in his twenty-ninth annual recital, played a sonata by Louis Glass, early Italian compositions and works by himself. Paul Stassevitch, guest violin instructor at the summer session of the Ellison-White Conservatory, was tendered a reception by this institution recently. A musical program was given by Ruth Lorraine Close, harpist, and her pupils, Doris Helen Patterson, Grace Louise Webb, Robert Remley, Florine Stone and Mrs. H. F. Wagner. The MacDowell Club awarded the Stassevitch scholarships to Virginia Danforth of Portland, and Margaret Wilson of Astoria. J. F.

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L E BEHYMER MANAGER

Celebrities Attend Wedding of Evelyn Scotney

LONDON, June 23.—The wedding of Evelyn Scotney-White to Ben Harold Russell was celebrated in St. Clement Danes Church recently. The bride is known in England, America and in her native Australia as Evelyn Scotney, a soprano of considerable brilliance, specializing in coloratura music. She is reported to have been "discovered" by Dame Nellie Melba in the course of one of the latter's Australian tours. Mr. Russell is on the staff of the Cunard Steamship Company. Mrs. Russell was given away at the wedding by Sir Joseph Cook, High Commissioner for Australia, and a reception was held afterward in the Australia House. Among the guests were Dame Clara Butt, Kennerley Rumford, Eva Gauthier and Ada Crossley.

Mary Lewis Sings in Paris "Bohème"

Mary Lewis, American soprano, of the Metropolitan Opera Company, made a brilliant opera debut in Paris in the part of Mimi in "La Bohème," at the Opéra-Comique on July 1, according to foreign dispatches. This is the first of three performances for which the singer was announced by this theater. The audience included a large number of Americans. Though somewhat handicapped by the fact that she had to relearn the rôle in French, Miss Lewis created a favorable impression by her voice and personal charm.

Rosenthal Acclaimed in Paris

PARIS, June 25.—Moriz Rosenthal, in ending a brilliant series of piano recitals here, has brought to a conclusion a whole-hearted ovation sustained throughout the time of his stay in Paris. Musicians were unanimous in praising the intelligence, the style and the technique which appeal with special cogency to the Parisian public.

Richard Hale, baritone, who won much success in "Orpheus," was soloist with Pryor's Band, in Willow Grove, Penna., during June.

ITHACA ENTERTAINS SORORITY VISITORS

Mu Phi Epsilon Will Assist More Members This Year

By Marguerite B. Hicks

ITHACA, N. Y., July 3.—The Nineteenth national convention of Mu Phi Epsilon closed June 25 to convene again in June 1928, at Denver, as the guest of Mu Rho Chapter, in the Denver College of Music. The following members were elected to act on the national council until June, 1928: President, Mrs. August Brettschneider, Jr., of Cincinnati; vice-president, Rose Warnica, Chicago; secretary, Bertha M. King, Minneapolis; treasurer, Mary Whitson, Gainesville, Ga.; musical adviser, Marjorie Eastwood Dudley, Vermillion, S. D.; alumnae officer, Mrs. George Lamke, St. Louis; editor, Mrs. R. Carl Hicks, Detroit.

Mrs. E. M. Fuqua of Greeley, Col., one of the founders, was in regular attendance.

Adoption of life subscription to the official magazine, the *Triangle*, as a requirement from all initiates, received the affirmative vote of the convention legislative body.

A report of the national endowment fund chairman showed a collection of approximately \$20,000 since June, 1924.

Petitions for charter grants in the University of Colorado, at Boulder, and the Atlanta Conservatory, to be called Phi Alpha and Mu Omega chapters, respectively, received the sanction of convention voters.

Acceptance of the report and presentation of definite plans by the national chairman of the New York clubhouse committee, together with the gifts and pledges from various members, chapters and clubs, will make it possible now to provide a clubhouse for members studying in New York City. It is expected that this will be opened in the early fall.

Upon recommendation of the judges, Dr. Edgar Stillman Kelley, Dr. Howard Hanson and Dr. Arne Oldberg, the prizes for this year's original composition contest were awarded to the following: first, Dorothy James, Mu Xi, Chicago, Ill.; second, Phyllis Fergus, Iota Alpha, Chicago; third, May Strong, Sigma, Evanston, Ill.; honorable mention, B. MacGowan Scott, Mu Xi; Delphine Desio, Omicron; Dorothy James, Mu Xi.

The convention also sanctioned a new class of membership which will provide for the establishment of active chapters by petitioning alumnae members in cities in which no active chapter of Mu Phi Epsilon already exists. The first to receive affirmative vote will result in Tau Alpha chapter in New York City and Tau Beta chapter in Cleveland.

The formal concert was held the night of June 23 in the auditorium of the Ithaca Conservatory and Affiliated Schools. This was followed by a reception given in honor of the convention by the local chapter, Sigma Alpha Iota, musical sorority. A twilight musicale was held June 24 in the convention hall of the Glenwood Hotel. These were given entirely by the musical delegates who represented their chapters.

and her singing was a feature. Other principals were well cast, and the chorus was successful. H. W. C.

Pupils Give Recitals in Seattle

SEATTLE, July 3.—The annual music festival of West Seattle High School was given by orchestra and glee clubs under the direction of Vernon S. Behymer.

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Donizetti's Birthplace Is Taken Over by Italy

BERGAMO, June 25.—The house in which Gaetano Donizetti was born here in 1797 has long been an object of much interest to musical visitors. The Italian State has now taken it over and set it apart as a national possession. Donizetti was the son of a weaver, who sought to make the talented boy follow a teacher's calling. The musical world is indebted for some of its most sparkling music to the fact that Donizetti consequently ran away from this home.

TULSA CHAMBER PRAISES ACHIEVEMENTS IN MUSIC

Retiring President of City Federated Clubs Subject of Appreciation—Dunning Demonstration Enjoyed

TULSA, OKLA., July 3.—The Tulsa Spirit, official organ of the Chamber of Commerce, in a special issue published for the National Realtors Convention, carried an interesting review of the Music Week programs. Ida Gardner, retiring president of the City Federation of Music Clubs, under whose direction the general program was given, was accorded special recognition and appreciation for her accomplishment. For several years Miss Gardner was a member of the music faculty of Kidd-Key College, later studying in Chicago, after which she spent a season at Fontainebleau in the Conservatoire Americaine, also coaching with Wager Swayne.

An interesting demonstration of the Dunning System of music study was recently given by pupils of the Ida Gardner Piano School. Much praise was accorded the clever work of little Dorothy Lou Nash, who was the city winner in the contest sponsored by promoters of Music Week. She astonished the audience by transposing the contest piece in the twelve major and minor keys without interruption.

Miss Gardner is the normal teacher for East Oklahoma in the Dunning System for teaching children and adult beginners.

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NEW YORK, JULY 10, 1926

CONVERSATION AND MUSIC

WHOSOEVER enjoys musical accompaniment for talking and for dining, will approve of the arguments advanced by an anonymous contributor to the *Bristol Evening News* of England. This writer holds a brief for music as entertainment, and stoutly maintains that there is such a thing as taking music too seriously. His thesis, which will be considered heretical in certain quarters, is that a considerable amount of music does not demand, or deserve, close attention, and that it is only a polite fiction to say that it does.

He asks why we should feel obliged to remain silent when music is performed at a social gathering, and why we should not continue to talk, if we feel so inclined. For the purpose of his argument he selects certain compositions of Mozart, and speaks of them as follows:

"There are several suites-by Mozart which are described as 'Cassations.' Program writers invariably inform us that the precise significance of the term is unknown. It has always seemed to me, however, that, if music were ever written for the purpose of light accompaniment to a social occasion, these suites were so written. Each number is short; interest is never intense; the music is never noisy, but is always pleasant. Mozart must have been very human as well as a genius; he could claim, and merit, the closest attention when the occasion arose, but he clearly had no objection to providing music which was no more than a background to the trivial, though wholly delightful, art of conversation."

- It would be as idle to deny the suitability of these

particular compositions as "atmosphere" for social converse as it would be to insist that dance music has any other purpose than to provide melodic and harmonic color for the rhythm of the dance. Perhaps Mozart, when composing them, had nothing else in mind than being gracefully entertaining. But one has doubts of this.

A composer would show a strange self-abnegation if he were to feel complete indifference whether his music were listened to or ignored. A poet does not polish his lyrics or a novelist weave his plots and elaborate his characterizations with the idea that his works are to be read aloud in a drawing-room filled with chattering people. Why should the composer be expected to employ his talents in devising mere backgrounds for conversation?

MELODIOUS SUMMER NIGHTS

FROM coast to coast, the music-lover who seeks relief from confinement within walls on summer evenings finds concerts and operas awaiting him in the open air. In New York there is choice between the orchestral concerts in the Lewisohn Stadium, the band concerts in Central Park and on the campus of New York University, and occasional performances of opera *al fresco* at Starlight Park and the Polo Grounds.

Chicago's citizens are enjoying the annual summer season of opera provided by Louis Eckstein at Ravinia Park; in Cincinnati the festival series of opera performance is being carried through with characteristic energy; in St. Louis the municipal opera company is presenting its usual array of light operas and drawing attendance that promises to set a new record; in the Hollywood Bowl near Los Angeles, the "symphonies under the stars" have begun again under the direction of guest conductors.

At all these attractions huge audiences are demonstrating afresh that urban dwellers are by no means sated with the music that they hear during the winter months.

ORGAN VERSUS ORCHESTRA

IN a paper read recently before the second convention of Pacific Coast organists, Dr. Humphrey J. Stewart placed the weight of his authority in the scales against those organists who specialize in orchestral transcriptions.

"The organ is not an orchestra," he said, "nor can it ever properly reproduce orchestral tone. String tone, which is the very backbone of the orchestra, is absolutely lacking on the organ, in spite of assertions to the contrary by organ builders and some organists, who talk glibly of string tone, by which they mean certain stops of the gamba type. The *voix celeste* or *unda maris* is frequently used in an attempt to reproduce string tone, but this does not really solve the question, even if we are willing to admit that the violins of a large orchestra always play slightly out of tune, a state of things which no conductor would tolerate for a moment.

"The woodwind group can be reproduced to some extent on the organ, but a clarinet stop, for example, bears only a mild resemblance to the real thing. In the brass group we have nothing to replace the noble tone of the horn, and even the high-pressure reeds bear no comparison of quality to trombones and trumpets."

As an instrument of singular and individual eloquence, the organ occupies a field of its own, and its literature is rich in music that suffers essential changes in quality when transcribed for other instruments. Dr. Stewart's plea for moderation in the use of orchestral transcriptions has cogency, for, as he says, "While the organist is certainly justified in attempting, as far as possible, the transcription of an orchestral score, the accurate reproduction of orchestral effects simply cannot be done."

TWO WEEKS' NOTICE ESSENTIAL

READERS who wish **MUSICAL AMERICA** to follow them regularly through the vacation season should notify the Subscription Department of change of address as soon as possible. Two weeks' notice is necessary to effect this change. Please be sure to give the former address as well as the new vacation address.

Personalities



Photo © Illustrated Press

Musical Notables Foregather in Paris

A number of musical folk were the guests at a tea given by the Philharmonic Orchestra of Paris in honor of Rudolf Nilius, Viennese conductor, who appeared recently as guest leader of the organization. Seated in the first row are, left to right: Hans Basserman, violinist; Mr. Nilius; Lola Bossau, founder of the orchestra; and Rhené-Baton, composer and conductor. Seated in the second row, left to right, are: Mme. Rhené-Baton and Eleanor Spencer, American pianist. Standing at the back are Nika Cunelli, Felix Delgrange, M. Cunelli, Claude Gouvierre and Arthur Shattuck, pianists, and M. Meckel.

Garrison—Mabel Garrison, soprano, is summing up at her country home at Valois, N. Y. She writes that there are cherries and cherries and still more cherries weighing down the branches of the trees on the estate.

Robertson—Hugh S. Robertson, conductor and founder of the Glasgow Orpheus Choir, returned to Scotland recently on the Transylvania. The choir will give a number of concerts in Scotland and England prior to making the journey to America for its debut at Carnegie Hall, New York, on Oct. 4.

Kurenko—Maria Kurenko, Russian coloratura soprano, has landed in Europe and was met in Paris by Jack T. Adams, president of the Wolfsohn Musical Bureau, Inc., her manager. After a summer season in the Scandinavian countries, Miss Kurenko will return to begin her season early in October in Detroit.

Sedano—Advices from Spain report successful violin recitals by Carlos Sedano in Salamanca, Mallorca, Cadiz and Gibraltar. Mr. Sedano is playing under the auspices of the Musical Art Society of Madrid. The latter city is the violinist's "home town," his father holding the important Government position of Director of the Mint.

Judson—Arthur Judson, manager of the Philadelphia Orchestra and the Philharmonic Society of New York, spent several days in Milan recently, leaving later for Vienna. He was accompanied by Mrs. Judson and by Maurice Van Praag of the Philharmonic Orchestra. Guests at luncheon in the Toscanini home on Saturday, the party attended the Molinari concert in the evening.

Leopold—After a busy week recording in the Duo-Art studios, Ralph Leopold, pianist, left New York recently for a three weeks' vacation at Craigville, Cape Cod. Following this sojourn, he will visit friends in the Berkshires. Later Mr. Leopold will make an extended stay in Cleveland at the home of his sister, Mrs. Newton D. Baker.

Maier—Guy Maier, American pianist, gave a recital at the Chateau of Mrs. Whitney-Huff in Aix-Le-Bains on July 1. During his stay in Paris, Mr. Maier discovered a new work for piano and string orchestra—a "Franco-American" Concerto by the young French composer, Jean Wiener. Mr. Maier has secured the exclusive rights for its American performance and expects to introduce it in this country next season.

Arden—Cecil Arden, mezzo-soprano of the Metropolitan Opera Company, recently sailed on the George Washington to spend the summer in France and Spain. She will be heard in Paris and London before returning. Miss Arden sang at the Dutch Treat Club and before a notable gathering in the Biltmore Hotel, assembled for the National Farm School Conference. Miss Arden, with Dorothy Berliner, will give a special Spanish program in costume early next season in the home of Adolph Lewisohn for the benefit of the Knickerbocker Hospital building fund.

Van Buren—Contrary to her custom of going to Europe, Lotta Van Buren is taking her collection of old instruments, clavichords, virginals, spinets et al. and retiring to an attic in an old Revolutionary farmhouse in New Jersey. Miss Van Buren considers her attic a find, giving her as it does at once space for her many instruments, and the absolute aloofness needed for the extremely exacting work of copying old manuscripts and the intensive research work to which her work commits her. This artist will give many lecture recitals next season, including three appearances under the auspices of the Cleveland Museum of Art.

Point and Counterpoint

By Cantus Firmus, Jr.

The Revolt of Mother



AD language of the modern mother is responsible for a great deal of loose speech among school girls, Mary Morison, principal of the Francis Holland School for Girls, told the annual conference of the Headmistresses' Association of England. "For years we have made allowance for father's strong language," Miss Morrison asserted, according to an Associated Press dispatch from London, "but now mother is nearly as bad. This is all a part of the so-called greater freedom."

Here is a chance for those who "view with alarm" the tendencies of our times to look forward to the day—say, July 16, 1958—when a composer will sit at his desk and give expression to the evils of the Jazz Age in a song entitled "Wrongs My Mother Taught Me."

That Celestial Burgundy

WITHOUT giving voice to the heart-felt emotional expression which struggles to express itself on our trembling lips, we reproduce the following item from the New York Evening Post:

"LISZT" PLAYS FOR D'ANNUNZIO
Poet Says Spirit of Composer Visited Him at His Villa

Gardone, Italy, June 21 (AP).—The exile which Gabriel D'Annunzio recently imposed upon himself at his villa here has been broken by a visit from the spirit of Franz Liszt, who, the soldier-poet declares, played his new piano, producing "a beautiful rhythmic tempest."

In a letter to a firm of Milanese piano manufacturers, whom he addresses as "my dear companions in sonorous construction," the poet describes how, upon the arrival of the instrument, it began to vibrate, drowning the sound of nearby church bells.

"I perceived the shadow of Liszt, who was once a guest here, had entered the instrument," he said.

An Unkindest Cut

THE late Max Reger, whose memory was celebrated at the tenth anniversary of his death by musical Germany with the performance of his principal works, was not only one of the greatest composers of his time, but also an extraordinarily witty man, though now and then his wit showed some lack of consideration.

Once Reger made a tour in the south of Germany with a fairly known violinist whose musical qualities were not in exact proportion to his opinion of himself. In one of those concerts the violinist played the Beethoven Concerto under

Reger's direction, without arousing the latter's enthusiasm, though the soloist considered his performance a model for all living violinists.

Sometime afterward this artist received the following telegram: "Next Monday evening Beethoven Concerto in Berlin Philharmony. Public rehearsal Sunday noon. Expecting you for certain."

The violinist, overjoyed to have the opportunity of appearing in so important a concert under Max Reger's leadership, worked very hard on the concerto for the next few days. He took the express to Berlin on Saturday night, and appeared punctually with his instrument at twelve o'clock for the public rehearsal. At the entrance he looked at the program and was disagreeably surprised to find Carl Flesch announced as soloist. Beside himself with excitement, he decided to ask Reger for an explanation after the rehearsal—and to make a tremendous row. But as he entered the artists' room and was about to begin his complaint, Reger forestalled him by saying:

"Well, what do you think of Flesch? Wasn't he marvelous? I only wanted to show you how the Beethoven Concerto should be played."

The Music Bite

A MOSCOW scientist, Dr. Grigorovitch, states that he has found a mammoth tooth and two fossils, which he believes represent the brains of prehistoric men.

The dispatch fails to state whether the MS. of a piano concerto was found in the same grave, but we are wagering. . . .

Guilty

LAWYER: "Now, sir, tell me, are you well acquainted with the prisoner?"

Witness: "Well, I've known him for about twenty years."

Lawyer: "Have you ever known him to be a disturber of the public peace?"

Witness: "Well—er—he used to be a member of a band." A. T. M.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Smoking for Singers

Question Box Editor:
Is it unwise for a singer to smoke?

H. H. H.

Little Rock, Ark., July 1, 1926.

This is an individual matter. Smoking to excess is not good for anyone, but many of the world's great singers are and have been inveterate smokers.

???

Antique or Ancient

Question Box Editor:
Strictly speaking, is it accurate to call a minuet an "ancient" dance, as I recently saw done in a musical magazine?

JUDITH MARTIN.

Philadelphia, June 23, 1926.

No, I should say a minuet was an "antique" rather than an "ancient" dance. The latter word refers to things of remote antiquity. One might justly

say that the kordax was an ancient dance.

???

About Drdla

Question Box Editor:
Please publish some facts about the composer Drdla. I cannot find anything about him in musical dictionaries. How is his name pronounced?

CLEMENCE DUNAN.

Philadelphia, June 25, 1926.

Franz Drdla (pronounced Durd-la), composer of the popular "Souvenir," was born at Saar, Moravia, Nov. 28, 1868. He showed musical talent at an early age and was given violin and piano lessons by his father while still a small child. He studied violin for two years at Prague under Benowitz, who persuaded his father to send him to Vienna. There he became a student at the Imperial Conservatory under Helmesberger. He also studied har-

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mony under Bruckner and Krenn. He won first prize at his graduation, and afterward toured Europe as a violin soloist. Later he played for four years in the Bayreuth Orchestra. He has composed numerous works, including a symphony and two operettas, "Das Goldene Netz" and "Die Ladenkometen," both of which have been sung in Europe.

???

Chorus Singing

Question Box Editor:
Is choir and chorus singing bad for the voice while one is still a student?

JULIE BARR.

Flint, Mich., July 3, 1926.

This depends entirely upon how well placed the voice is. In general, chorus singing is bad for young voices as the inexperienced are apt to force in order to make as much noise as possible. The advice of your teacher would be the court of last resort in this matter, however.

???

Beautiful Melody

Question Box Editor:
Please list what you consider the ten most beautiful melodies in existence.

D. J. R.

Ottawa, June 30, 1926.

This is a matter of taste, and probably no two lists would agree exactly. The

Question Box Editor hazards the following ten as what he considers the best. They are not named in order of excellence. 1, "Che Faro Senza Eurydice"; 2, "Plaisir d'Amour"; 3, Minnelied, (Brahms) 4, Svensen Romanza in G, for Violin; 5, Slow movement of the Mendelssohn Violin Concerto; 6, Horn Solo in Tchaikovsky's Fifth Symphony; 7, "On Wings of Song"; 8, D Flat theme in Chopin's Fantaisie Impromptu; 9, Opening phrase of "I Didn't Raise My Boy to Be a Soldier"; 10, "It is Enough."

???

The Tucket

Question Box Editor:
What is the meaning of a "tucket" used in Shakespeare?

EDGAR THOMPSON.

Milwaukee, Wis., July 6, 1926.

A military call used as a signal for marching in the cavalry.

???

"Flatter la Corde"

Question Box Editor:
In violin music does "flatter la corde" mean to let down the string?

JOHN R.

Seattle, Wash., July 1, 1926.

No. It means literally, "caress the string," and is a direction to play with somewhat exaggerated expression.

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SURVEY OF EUROPEAN ACTIVITIES



"Les Noces" and Vivid Operas Thrill London

LONDON, June 20.—London has had a series of brilliant operatic novelties and ballet features to provide a filip to the spring social season, with the Ascot races and the period of court functions.

The Diaghileff Ballet Russe opened its season at His Majesty's Theater on June 14, the feature of the opening bill being Stravinsky's "Les Noces." This work, which was given in concert form in New York last winter, here had a complete stage representation. Four pianos and numerous percussive instruments in the pit aided the players under the bâton of Eugene Goossens. On the stage the striking choreography designed by Mme. Nijinska utilized white and black costumes against a somber background.

The four tableaux described the blessing of the bride and the bridegroom, the departure of the latter from her home and the wedding feast. The music was sung by a chorus of Slav vocalists, including four soloists. The impression of the rhythmic, barbaric work somewhat overwhelmed a first-night audience. On the same bill were Auric's "Les Matelots," which had been heard here last year, and the slight divertissement, "Carnaval."

Other performances offer more novelties, but on the second night there was a substitution of "La Boutique Fantastique" for "Matelots," owing to an accident suffered by M. Slavinsky. The rest of the bill included "Pulcinella" and "Carnaval," with Lydia Lopokova as a superb solo dancer.

Opera "First-Times"

The opera season has now added several works which have not been given in London in some years. Maria Jeritz's second rôle was that of *Thais* in Massenet's opera. The Viennese singer was statuesque and intensely dramatic in this rôle, in which she is amply familiar to American admirers. Her singing was frequently of much beauty, and her individual and forceful method was given more opportunity in this opera than in "Die Walküre." Opposite her was a newcomer from Brussels, Tilkin Servais, as *Athanael*—a singer with a big and resonant voice. Vincenzo Bellezza conducted.

The performances of "The Jewels of the Madonna," given with Mme. Jeritz in the rôle of *Maliella*, provided a lurid and compelling note in the season. Here the beautiful and tigerish portrayal of the soprano was deemed nothing less than a feat, in one who is more closely associated with German operas. Francesco Merli was the *Gennaro* and Giuseppe Noto, a singer of round and smooth tones, the *Rafaele*. The orchestral performance, under Mr. Bellezza, was of much finesse, particularly in the tinkling Intermezzi.

Williams Work Heard

Next in importance after the Handel Festival—which has been previously reviewed—stood the fifty years' jubilee of the Bach Choir. In the course of this celebration, the first London performance of Vaughan Williams' new choral work, "Sancta Civitas," was given. This had been heard at the Oxford Festival, and the preliminary reports stirred much expectation.

It is a composition based on the Apocalypse, and is scored for baritone and tenor solos, a semi-chorus, a full chorus, a distant choir and the orchestra. The composer conducted, the principal solo part being sung by Roy Henderson.

The aggressive modernity of the composition is shown in its use of parallel sequences and dissonances, writing in several keys at once, which at a first hearing somewhat distracted from the message of the work. Nevertheless, it is one of Williams' most individual cantatas.

An evening of the Bach Choir Festival was set apart for paying compliments to musicians with whom the choir has been acquainted. Brahms had met the choir and given them permission to perform his "Academic Festival" Over-



"THE JEWELS" AT COVENT GARDEN

An Unusual Photograph of the First Act in Wolf-Ferrari's Opera as Given During the London Season. The Picture Was Taken When the Performance Was in Progress, with a Taylor-Hobson Cooke Lens. Maria Jeritz as "Maliella" Is Seen at the Extreme Left

ture with a vocal "Gaudeamus igitur" at the end.

This was done on Wednesday; also the "Alto" Rhapsody, with Astra Desmond singing the solo. Parry's "Blest Pair of Sirens" was given because the Bach Choir had been the first to give it. Stanford and Walford Davies were conductors of the choir. The first "Irish"

Rhapsody of the one and the "Solemn Melody" of the other were given.

The climax of the Bach Choir Festival came in the fine performance of the Mass in B Minor in the Central Hall, Westminster. A thoughtful and well-prepared performance was given by Dr. Williams, though some of his effects were deemed a little arbitrary. The soloists

were Flora Mann, Lillian Berger, Stuart Wilson and George Parker—all of whom proved conscientious and well equipped.

Recitalists have included some familiar names in recent weeks. John Coates gave a program of chansons and lieder at the New Chenil Galleries, in which his ripened interpretative art again endeared him to listeners. Elisabeth Schumann, who has been winning many admirers again this season at Covent Garden, gave a recital of lieder very finely. Joseph Szigeti, violinist, came and again conquered.

Anne Thursfield, in the Wigmore Hall, sang old-time music and modern works with a characteristic charm. Ursula Greville, British soprano, and Lawrence Strauss, tenor of San Francisco, appeared in a joint list at the Grotrian Hall, in which novel works were three new songs of Malipiero. John Goss, assisted by Dorothy Silk, gave a recital entirely of works by Peter Warlock, the popular and prolific composer of songs.

Music Society Congress

During the Handel Festival, the British Music Society held its annual congress in London. Music for children was the subject most prominent in its deliberations. There was also a demonstration of folk-dancing by the English Folk Dance Society and a concert arranged by the Contemporary Music Center. This was held at Lord Howard de Walden's house in Belgrave-square on Friday night, and the program was British except for a piano quintet by Ernest Bloch—an intense work. Bax' oboe quintet was the other large work, full of poetry and lucid. The quintets were played by a quartet of strings consisting of Marjorie Hayward, Stella Pattenden, Rebecca Clarke and May Mukle, with Kathleen Long, piano, and Leon Goossens, oboe. Doris Dutton sang three modern songs.

The members of the Sandon Studios Society of Liverpool gave a private performance at the Royal College of Music, under the auspices of the Ernest Palmer Opera Study Fund, of two one-act operas, "At the Boar's Head" and "Savitri"; also a ballet based on "St. Paul's Suite," all by Gustav Holst, who was present.

Dr. Malcolm Sargent conducted the orchestra, and the stage production was by Frederick Wilkinson.

Berlin Applauds Operettas by Suppé and Parody Tale of Harried Knight

BERLIN, June 20.—Interest in the light operas of Suppé has undergone a surprising rebirth this summer. The Municipal Opera has revived "Fatinitzza"—the work which set America humming a generation or so ago. This type of music, to be sure, is very appropriate for the warm months, and the operetta had a good reception.

The good old Viennese waltz-king's music has a sturdy and musicianly quality, particularly in the elaborate finales, which the salon composers of today cannot equal. "Fatinitzza" provides also, good scenic opportunities, particularly in the first act.

The modern audience liked the love duet in the second act, which has an almost-Rossinian sparkle. The Sextet in the Harem Scene retains its spirit. Then, too, there is good humorous characterization—as in *General Kantschukoff*—which at times foretells the manner of Gilbert.

The Municipal Opera gave the work a good production. The cast included Kandel, Steyr, Nitsch, Maria Schulz-Dornburg and Margarete Pfahl Wallerstein. Hans Zander conducted.

A Revolutionary Story

Another Suppé score was resuscitated and adapted to a modern book—"Donna Juanita"—which was called "The Great Unknown" in the new version prepared by Julius Wilhelm and Gustav Beer. This was a happy thought—to revive forgotten music of charm. The operetta was composed shortly after "Boccaccio." The new libretto is rather too dramatic for such a slender score.

The action takes place in the Paris of the First Republic. The hero is a young

Royalist who is under suspicion of having made an attempt on the life of the *Consul Bonaparte*. He cannot defend himself, since he was at that particular hour keeping a tryst with the wife of the *General Governor*. "The Great Unknown," as the heroine of this escapade is nicknamed, herself appears, veiled, and testifies to free him. All ends happily—if somewhat in the Continental manner—with the elderly, duped *General* taking to his arms his erring spouse.

The operetta was staged in the Theater des Westens. The work was somewhat arranged musically, it is true, by Karl Pausperl, so that many beautiful bits were cut and dance duets and the "Marseillaise" inserted. The principal rôles were sustained by Ludwig Mayr as the *General*, Else Kochmann as the indiscreet *Wife*, and Eduard Lichtenstein as the young *Vicomte*. The reception was cordial.

The Trials of a Hero

A significant first hearing in this city of a work by a young German composer was that of Bernhard Schuster's "Parody-opera." "The Thief of Fortune," given at the Opera on the Königsplatz. This work belongs to the modernized "Commedia dell'arte" school, including dance episodes, which Busoni in his "Arlecchino" served to make popular.

Everything of this school is intentionally naïve and grotesque—from the masks of the actors to the impressionist scenery. For this production the scenic artist, Aravantinos, produced a kingly castle made of building blocks. The interior scenes show the sun and snow of a winter scene above the room.

The story concerns a knight, Hans

von Treufels, who had been kidnapped when a child by evil kinsmen and placed in a cloister. He fled from this prison and, after wandering for years in the world, returns to take his picture down from the wall, and secrete himself as a mysterious "thief" in his castle.

Just at this time the Town Council has decided to award the deserted castle and his possessions to his relatives. But the knight has left a cryptic riddle which says that whoever does not covet the castle and who "carries his picture in their hearts" shall have it. Thereupon the knightly family wrangle and dispute, and the decision is put off.

Meanwhile the hero falls in love with the pretty niece of an old duenna, and the dénouement shows the girl, *Adelheid*, solver of the riddle, winner of the inheritance and bride of the knight, while the envious relatives tear their hair in fury and declare they "won't play any longer."

The text of the opera, by Richard Schuster, the composer's brother, has many witty moments. It is written in a sort of freely-flowing verse. The libretto bears the subtitle "A Rogue-Play with Music." The composer has, however, failed to find a sufficiently light and characteristic musical style. His score is "kapellmeister" music, borrowing accents from Wagner and Strauss. It is, however, orchestrated with virtuoso ease in the homophonic style. The production was a painstaking one, under the bâton of Erich Kleiber.

Beecham May Return to Opera

LONDON, June 20.—The British National Opera Company announces that its debenture issue has been sufficiently subscribed to proceed to allotment. Sir Thomas Beecham has promised to resume work with the company if the public show sufficient interest in its welfare.

❖ NEWS FROM CONTINENTAL CENTERS



Mystic Note of Soul-Striving Is Sounded in Modern Works Heard at Chemnitz Festival

CHEMNITZ, June 15.—Mysticism and the strong influence of church modes were apparent in the works heard at one of the most important annual gatherings of musicians in Central Europe—the annual festival of the General German Music Society. Here new personalities come to light from year to year. Some of the radical youths whose works now provide staple fare for modern-minded audiences in other countries have in the past received their first sponsorship at these festivals.

This year the fifty-sixth of these festivals was held in Chemnitz, and the programs—mostly of complex and serious music—included a few works that show evidences of noteworthy talent.

At the first orchestral concert, Siegmund von Hausegger led the "Death and Transfiguration" of Richard Strauss in commemoration of the late Dr. Friedrich Rösch, who was for years the inspiring leader of the festivals.



Hermann Ambrosius

Twenty works were heard on the festival programs, a considerable number of them having first performances. The outstanding work of the festival was that of Hermann Ambrosius, a twenty-nine-year-old composer, a pupil of Pfitzner and now an assistant conductor at the Leipzig Opera. His Fourth Symphony, Op. 42, though influenced by Tchaikovsky and Mahler, shows real creative talent, a fiery outpouring of ideas and considerable mastery of form and modern harmonic idiom. The work has a humorous Scherzo of much charm, and the performance, under Oscar Malata, had a cordial reception.

A prominent figure in the festival was H. W. von Waltershausen, director of the Munich Akademie, who conducted his Symphony, "Hero and Leander," a work with significant and well-developed themes, though somewhat too long.

Wetzler "Legend" Heard

Hermann Hans Wetzler, now conductor at the Cologne Opera, who is of American parentage, was represented by his symphonic "legend," "Assisi," which won the Chicago North Shore Festival prize in America last year. This work also had a favorable reception.

Reactionary tendencies were shown by Hermann Bischoff—a former disciple of Richard Strauss, and a musician influenced also by Bruckner—in his Orchestral Rondo. This proved graceful and charming, but somewhat superficial, music.

A promising member of the younger generation was the twenty-five-year-old Hermann Reutter, who played his MS. Concerto for piano and chamber orchestra. The piano had the rôle of a member of the ensemble. This proved spirited music, but very difficult to perform and rather ungrateful.

Berthold Goldschmidt's Overture to Shakespeare's "Comedy of Errors" was quite in the modern style, but, in spite of its decided impishness, had the earmarks of "kapellmeister" music. The composer bears promise, however, as he

shows great grasp of idiom for his twenty-three years.

A complex work was W. M. Maler's First Concerto, for string orchestra with piano obbligato, which had its first performance. Though not completely mature it had some interesting moments, as played by Walter Rehberg, the small orchestra being led by Malata.

Introspective Problems

A symphonic choral work, "Life," by Joseph Messner, was based on the mystic poems of Novalis. This was scored elaborately for soprano solo, women's chorus, string orchestra, harp and piano. The four sections aimed at picturing the striving of the soul to find the Absolute, when beset with allurements of profane love and earthly ties. The composer is a theologian. This, his thirteenth opus in this form, was firmly constructed, but abounded in rather lush lyricism. Rose Walter's singing of the solo atoned for a bad choral performance.

The first performance was given of a Te Deum, Op. 11, by a young Swiss composer, Paul Müller. Scored for mixed chorus, soprano and bass soloists and orchestra, the choral work showed a natural and sturdy talent, from which much may be expected. This is an admirably clear-cut and beautifully harmonized work, very expressive in its sincere devotional sentiment.

A third choral work of large dimension—"Weltfeier"—by Karl Weigl, a Viennese composer, had been heard in that city some four years ago. It is in four parts, entitled "Nanie," a funeral plaint; "Conversations with the Dead," "Night Piece" and "World Jubilee." The content is, however, rather meager, though the tenor and baritone solo voices in particular are set heroic tasks to perform against a mixed chorus and large orchestra. This work again expressed the urge to escape from the Ego's prison and utilized painful dissonances and a meandering form.

Three Songs for baritone and orchestra by Klaus Pringsheim, Berlin con-



Paul Müller

ductor, after poems by Storm, were well sung by Josef Degler and led by the composer. A "Crucifixus" was effective.

One of the high points of the festival was a series of beautiful choral variations by Erwin Lendvai, a Czech composer who has come to the fore in recent years. These were a cappella works for three, four and five-part choruses. They were modeled after the old polyphonic music, but with the mark of an intense individuality. Mayerhoff conducted them well.

Motets and madrigals by F. E. Koch and Hugo Herrmann were of less effect, perhaps by reason of a mediocre performance.

New Chamber Music

As usual, the chamber music form was very popular with the younger school, two concerts being given over to this music. Max Butting, whose works have been given at several other festivals, was represented by a Chamber Sym-

phony for thirteen solo instruments, Op. 25—written in the linear style, with each instrument pursuing its way in serene unconcern.

August Reuss' String Trio had some interesting, well-constructed passages. A newcomer was Gustav Geierhaas, a teacher at the Munich Akademie, whose String Quartet in G provoked attention. A Serenade for wind sextet by the young Rhineland composer, Paul Höffer, was unprogrammatic, absolute music. Otto Siegl's Sonata for viola and piano showed talent. A String Trio by Viktor Michalesyk was work of a formative period.

C. E.

Czech Music Booked for Prague Festival

PRAGUE, June 20.—Czech music will be a feature of the Eighth Pan Sokol Festival here, from July 3 to 6.

The program includes the Czech Quartet, the Sevcik-Lhotsky Quartet, the Czech Philharmonic Orchestra under the direction of Václav Tarlich, Jan Kubelik, the violinist, and his daughter, Jaroslav Kocian, Vasa Prihoda, Ow Brokesova, the Bohemian Teachers' Choral Society, the Moravian Teachers' Choral Society, the Prague Teachers' Choral Society and others.

On the main days of the Pan Sokol Festival, a tableau performance entitled "Slav Brotherhood" will be given in the evenings on the River Vltava, the music being composed by Ladislav Prokop. The fanfares for the festival exercises are by Leo Janacek, the march on to the stadium for the simple exercises is by Josef Suk. The National Theater in Prague will also represent important Czech operas and plays during the days of the Festival.

Milan Hears "Legend of Joseph" and "La Giara"

MILAN, June 30.—The first performance in Italy of Richard Strauss' ballet "Josefslegende" was given at the Teatro Lirico by a company of dancers from La Scala. The production was a success. It was conducted by Eugen Szenkar and the stage was under the direction of Max Semmler. The summer symphony concerts at La Scala have continued to much applause. Bernardino Molinari recently led the first concert performance here of Casella's "La Giara," which aroused some sibilant protests from the audience. The work was considered to be un-Italian in its manner, in spite of the introduction of national airs.

Congress for Musical Science Meets

LÜBECK, June 27.—The meeting of the International Congress for Musical Science, held here from June 22 to 25, included some interesting events. One aim of the meeting was the consolidation on a new basis of the Union Musicologique, which has its sittings in The Hague. Among the musical works heard during the sessions were church cantatas of Tunder and Buxtehude, as well as organ and chamber music by the latter and other Lübeck composers. A historical exhibition of handwriting, old printing and instruments was displayed.

Stockholm Hails "Nerone" and Operetta

STOCKHOLM, June 20.—One of the most important events of the operatic season which is now drawing to a close was the first performance here of Boito's "Nerone." This work roused the keenest anticipation and was mounted very elaborately. Another novelty at the Royal Opera was a revival of Offenbach's operetta, "La Belle Hélène." The season of the Konserthörsen Orchestra closed with a guest appearance of Ernst Wendel, German leader, who gave Wetzler's "Visions."

Pierre Monteux Conducts in Norway

OSLO, June 26.—Pierre Monteux was a distinguished visitor to the Norwegian capital recently, where he led the Philharmonic in several concerts. Among the works heard were Stravinsky's "Fire Bird" and more familiar fare.

Dresden Opera Has New Guest Director



Photo by Ursula Richter, Dresden.
Tableau from the First Act of Alfred Schattman's Opera, "The Monk's Marriage," Which Had Its First Performance in Dresden, as Recently Reported in "Musical America." Curt Tautcher as the Monk Is Seen Surrounded by a Band of Villagers

DRESDEN, June 15.—The Dresden Opera has invited Issai Dobrowen, a Russian stage director who has made some important productions in Germany, to stage the premiere in that country of Puccini's "Turandot," announced for July 4. The opera house has been without a regular régisseur since the resignation of Alois Mora. Puccini's Chinese opera will be conducted by Fritz Busch,

who has been engaged to lead the New York Symphony as guest in the coming winter. The title rôle will be sung by Anne Roselle, soprano, who was formerly a member of the Metropolitan in New York, and has subsequently made appearances with the San Carlo Opera in America and at the Vienna State Opera. The settings and costumes for the Dresden premiere will be designed by Fanto.

Boston Activities

July 3

Harry E. Whittemore, for eight years supervisor of music in the public schools of Manchester, N. H., has been appointed supervisor of music in the public schools of Somerville, Mass. He is a graduate of the Hyde Park High School and, previous to taking up his duties at Manchester, held a similar position in New Bedford. He has been in charge of the monthly publication of the Eastern Music Supervisors' Conference, and was president of the Conference in 1921-22.

Elsa F. Sherwood, pianist, eldest daughter of the late William H. Sherwood, has concluded a number of private recitals. She will teach a masters' class in piano, playing from July 15 to Sept. 1. Miss Sherwood is also a composer. Her "Monte Carlo" March has won wide acclaim; it was broadcast from the Fay Theater, Rochester, N. Y., early in the season by Ruth Brewer and Mrs. Brewer, and was recently played by them in the Metropolitan Theater here.

The summer session of the New England Conservatory opened directly after the commencement exercises of June 22 with the following faculty: Piano: Julius Chaloff, Charles F. Dennée, Floyd B. Dean, Kurt Fischer, Edwin Klahre, Stuart Mason, Mary L. Moore, Eustace B. Rice, Frank Watson; violin: Minot A. Beale, Roland Reasoner; organ: Raymond Robinson; voice: Clarence B. Shirley, William L. Whitney, Stella B. Crane; orchestral conducting and wind instruments: Francis Findlay; composition, counterpoint, harmony and harmonic analysis: Arthur M. Curry; Italian: Anna Botero; dramatic: Clayton D. Gilbert. Instruction is given continuously in these departments throughout vacation months, office and classrooms being open daily from 9 to 5 o'clock, except Saturdays, when they are open only from 9 to 12 o'clock.

Laura Littlefield, Boston soprano, closed her season with an engagement at Phillips Exeter Academy, Exeter, N. H., on Sunday evening, June 27. The occasion was the graduation exercises of the Academy, and Mme. Littlefield, in cap and gown, scored a decided success.

Aaron Richmond, Boston impresario, plans for an exceptionally active October. In addition to managing the New



BOSTON, July 3.—Frederic Tillotson, pianist, has just ended the most active season in his professional career. Notable among his appearances were engagements at Bowdoin College, Brunswick, Me., and the Warren Conservatory, Warren, Penna. Three pupils' recitals, two in Steinert Hall by Lillian Winer and Manuel De Haan, and six radio pupils' concerts were given under his supervision. Mr. Tillotson will be heard in recital in Jordan Hall next year and in a series arranged by A. H. Handley. W. J. P.

England tour of the Russian Symphonic Choir for that month, Mr. Richmond will arrange Boston concerts for the following attractions during October: 13, Gilbert Ross, violinist; 16, George Liebling, pianist; 19, Dorothy George, soprano; 21, Willard Amison, tenor; 24, Russian Symphonic Choir; 26, Reginald Boardman, pianist; 27, Eva Stark, violinist; 28, Harrison Potter, pianist; 31, J. Rosamond Johnson and Taylor Gordon, singing Negro spirituals.

Henry Levine, pianist and Boston correspondent of *MUSICAL AMERICA*, sailed Saturday, June 26, from Montreal on the *Ascania* for a summer's sojourn in England and on the Continent. W. J. P.

CINCINNATI SUMMER LIST FILLED MOSTLY BY PUPILS

Two Soloists Heard at Eden Park and Burnet Woods Concerts—Conservatory Recitals

CINCINNATI, July 5.—Elizabeth Durlang Langhorst and George J. Mulhauser were soloists at the Eden Park and Burnet Woods concerts, Sunday, June 27.

Twenty-one States and the Philippine Islands are represented in the summer classes of the Cincinnati Conservatory. On June 28 Hugo Sederberg's piano pupils gave a splendid concert in the Conservatory. Peter Froelich, also of the Conservatory faculty, presented his pupils in a violin recital on June 30.

Goldman Band's Old Music Program Draws Crowds

The elements and the utilities combined could not prevent a large throng from being present at the concert given by the Goldman Band in Central Park Mall July 6. The program consisted entirely of Eighteenth Century music, except for some encores. Olive Marshall, soprano, was the soloist. The program was practically the same as that given the previous evening at New York

University, the principal numbers being "See, the Conquering Hero Comes," from "Judas Maccabaeus," the Overture to "Iphigenia in Aulis," the Andante from Haydn's "Surprise" Symphony, a Prelude and Fugue in G Minor by Bach, with a chorale by Johann Joseph Abert, and the Overture to "The Magic Flute." Boccherini, Handel, Rameau, Haydn and Bach were represented in shorter numbers. Miss Marshall sang, among other numbers, "Care Selve" by Handel and "Alleluja" by Mozart.

Charles J. Young presented pupils from his classes in a voice and piano recital on July 3 in his Clifton studio.

Howard Wentworth Hess, of the College of Music, will devote the greater part of his time to the summer school department of the public schools.

Stoessel to Give Many Works Their Initial Performances at Chautauqua

(Portrait on Front Page)

CHAUTAUQUANS need no introduction to Albert Stoessel, who returns this summer to the famous resort of recreational study for his fifth season. There are among the vast number of visitors many who have heard the New York Symphony concerts under Mr. Stoessel's leadership at every one of the previous four engagements, and this year they will hear the fifth, while many others will make their acquaintance not only with this conductor, but with some of the Chautauqua novelties he will play. Of interest to these warm weather audiences will be eight works by living American composers, to be given at Chautauqua for the first time. There will be six other novelties by foreigners. Eleven major symphonic compositions will be given their first Chautauqua hearing this summer.

Mr. Stoessel has achieved much in this country in the quadruple rôle of conductor-composer-violinist-educator. He holds the chair of music at New York University, which was created specially for him. He is conductor of the New York Oratorio Society and of the famous Worcester Festival.

Several years ago the New York Oratorio Society needed a conductor and found Albert Stoessel very much to its liking. He had been Dr. Walter Damrosch's assistant in oratorio conducting, besides having had much experience with the A. E. F. Band School at Chautauqua, France. The choruses were much pleased with him.

In Mr. Stoessel the Oratorio Society has an all-American conductor who is remarkable not only for his highly developed gifts but for his versatility. It was in the rôle of violinist that he gained recognition at the start. His talents in

composition were brought to light in the same period. A sharp turning point in his career was reached in 1921, when he became conductor of the Oratorio Society. Since then he has majored as a choral and orchestral conductor, besides adding musical education to his phases of activity.

Until 1910 Mr. Stoessel studied violin with Hugo Olk of St. Louis, and then he entered the Royal Academic High School of Music in Berlin. In that capital he studied with such masters as Willy Hess and Emanuel Wirth. He played in the former's string quartet until 1915. His Berlin début as a violinist was marked by his feat of playing three violin concertos with orchestra in one evening. His successful concertizing in Europe, however, was abruptly ended by the outbreak of the war. Home again, he made his American début as soloist with the St. Louis Symphony and appeared in concert in various cities.

John Charles Thomas Wins Plaudits at Théâtre de la Monnaie

BRUSSELS, June 26.—John Charles Thomas, American baritone, continues to win the approval of the Brussels public in a variety of rôles. In spite of the fact that Milhaud's "Les Malheurs d'Orphée" has not caught the popular fancy to any extent, Mr. Thomas' work in it has been highly creditable. He recently appeared with great success as Zurga in Bizet's "Les Pêcheurs de Perles," which was given in double bill with Lauweryns' amusing ballet, "Hopjes." A revival of "Die Walküre" was another recent event at this theater. The Monnaie will be closed from July 1 to Aug. 1.

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CHICAGO MUSICAL COLLEGE

Lois Bell, Lucille Meusel, Eunice Steen, Gretchen Haller, Pearl Walker, Kathryn Smith and Clifford Bair, pupils of Herbert Witherspoon, sang in an informal evening musical given by Mr. Witherspoon for his pupils on June 25. An alumni association is in process of formation, for the purpose of stimulating college spirit and life. Mr. Witherspoon's A Cappella Choir has been reorganized for the summer, with the first meeting held June 29. On the same evening the College Symphony held its first meeting of the summer under Raymond Dvorak.

Esther Stoll of the voice department, sailed today to take up an operatic career in Germany. Mildred Seeba, student of Mr. Witherspoon, and winner of the Caruso Memorial Scholarship a year ago, has been singing in Nice and elsewhere abroad, and is now in Milan. Charles Demorest gave a moving picture organ demonstration on June 25, various pupils accompanying separate reels of Charles Ray's "The Deuce of Spades." Jaroslav Gons, 'cellist of the faculty, has taken out his second papers for naturalization.

A special concert was given on June 26 for nuns attending the Eucharistic Congress, before whom was demonstrated College work in various grades. Benson's Orchestra played at the dance given on June 24 for residents of the dormitories; many summer residents had already arrived and were honor guests. The regular weekly concerts during the summer term are scheduled for Saturday mornings.

BUSH CONSERVATORY

George Lane, baritone of the faculty, has been engaged for the quartet in Winnetka Congregational Church, a position held by the late Gustave Holmquist while he was a member of Bush faculty. Helen Wilson, soprano, has recently sung with the Centralia Business Men's Glee Club, and in several towns in Missouri and southern Illinois. Guy L. Hague, who has been serving on the voice staff of Kansas City high schools, has registered for summer work, for the degree of bachelor of music, under Poul Bai.

The following graduates of the public school music department will fulfill these

engagements next season. Clarence Bilhorn at Albion, Mich.; Evelyn Hunter at Jackson, Mo.; Clarence Whitlock at Phillipsburg, Kan.; Kenneth Turner, high school, Galesburg, Ill. Katherine Youngblood returns to the Sherwood School for Girls, Chicago. Evelyn Daniels, pianist, was engaged to play at Warren, Penna., June 24. A pupil of Julie Rivé-King, Miss Daniels, gave a student's recital in her studio on June 11. Angela Weinzerle, pupil in the piano department, scored great success in a recent recital given in the Conservatory. Violin and composition students were heard in recital on June 15. Pupils of Poul Bai sang June 16. Jeanne Boyd's pupils were heard June 17; and a program was given June 18 by advanced pupils in voice, violin and piano. Robert Quick, violinist; John Weatherholt, 'cellist, and Paul Smith, pianist, are fulfilling a summer's engagement in the Glenwood Springs Hotel, Glenwood, Colo.

Winners in the undergraduate prize contest, to profit by free scholarships next fall, are Virginia Jokisch, pianist; George Johnson, baritone, and Paul Smith, violinist.

AMERICAN CONSERVATORY

Ragna Linné, for thirty years a prominent instructor at the Conservatory, was recently a welcome visitor when she passed through Chicago on her way from her home in Los Angeles to her former home in Oslo, Norway. Dorothy James was adjudged by Felix Borowski winner of the Conservatory's free scholarship in composition. The Sigma Alpha Iota \$200 scholarship in voice has been awarded to Doris Irene Barry, contralto. Lillian Weymouth Pomeroy, for years assistant secretary of the Conservatory, has returned after a year's absence in California.

GUNN SCHOOL AWARDS

Luella Melius Praises Quality of Voices in Acting as Adjudicator

CHICAGO, July 3.—Luella Melius, soprano of the Chicago and Ravinia opera companies, acted as chairman of the board of adjudicators who awarded the Percy Rector Stephens full scholarship to Kempton Searle of New York.

George Gunn of Chicago, a distinguished young baritone but no relative of the president of the Gunn School, was named as recipient of the partial Stephens scholarship. Mr. Stephens began on Monday the five weeks' master session at the Gunn School, during which these scholarships will be given. The twelve singers who took part in the final contest displayed some of the best young professional voices in the country.

Mme. Melius, who professed herself greatly interested in the splendid voices she heard, has already donated scholarships under Burton Thatcher and Albert Boroff for next fall's term at the Gunn School, and will preside over the selection of winners for these in the last week of August, just before concluding her engagement at Ravinia.

Competitions for the scholarships under Frantz Proschowsky donated by Amelita Galli-Curci and Tito Schipa, will be held July 28, 29 and 30. Applicants must register before July 25.

Richard Hageman Entertained

CHICAGO, July 3.—Richard Hageman, who has occupied a prominent place on the Chicago Musical College's summer faculty for many years, has assumed his duties there, and has also been entertained at functions given in his honor by friends in this city.

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SUMMER CONCERTS ARE HAPPILY BEGUN

Chicago Musical College Series Inaugurated by Noted Artists

By Eugene Stinson

CHICAGO, July 3.—The Chicago Musical College's series of summer concerts, a course held in connection with the summer master term, was opened this week with Alexander Raab's piano recital of June 27, followed by appearances by Leopold Auer and Moissaye Boguslawski on June 29 and July 1, respectively.

Mr. Raab, who seldom makes a public appearance in this city, was welcomed by a large audience in the Central Theater on Sunday. He showed a fine musical spirit and a remarkably clear and dignified technic. He played the Bach-Tausig Toccata and Fugue in D Minor, music by Chopin in which the F Minor Fantasie was included, Liszt's Fifth Rhapsody, Leschetizky's "Napoli" and a brilliant version of Weber's Concertstück, in which Mrs. Walter Brahms gave assistance at a second piano. This comprised the printed portion of his list, to which was added much extra music. The Concertstück was listed in commemoration of the 100th anniversary of Weber's death, on June 5. It was preceded by a short address on the composer by Herbert Witherspoon, president of the college.

On the same afternoon, thirteen who won summer fellowships with Mr. Auer, Léon Sametini, Mr. Witherspoon, Florence Hinkle, Sergei Klibansky, Richard Hageman, Mr. Raab and Edward Collins, were heard in concert. Those listed were Betty Baker, Margaret M. Zinke, Valborg Leland, Margaret Stouffer, Mildred C. Loughlin, Max Cahn, Volney W. Shepard, Guila Bustabo, Marie Crisafulli, Helen T. Butcher, Elise Steele, Hugh T. Rangeler and Ralph Dobbs. A high degree of maturity and excellence was displayed.

Mr. Auer's appearance on Tuesday afternoon, made in company with Wanda Auer, was devoted to the Mozart Sonata in B Flat, and to York Bowen's D Minor Suite. The distinguished violinist's concert appearances are now limited practically to the annual recital he gives in the college's regular summer series.

A large audience assembled in the

Central Theater to pay tribute to this noted artist. Mr. Auer retains in the mellow period of his career the same elastic enthusiasm which prompted eulogies among his colleagues in earlier days. It was inspiring to discover in his performance a vitality of style, a quickness of understanding and a dignified musical authority. His selection of Bowen's Suite—a modernist work—proved the youthfulness of his spirit. Feats of skill, easily encompassed, afforded observant students in his audience with brilliant standards of workmanship.

Mr. Boguslawski opened his splendidly played list on Thursday afternoon with the Bach-Busoni Organ Prelude and Fugue in D, and proceeded to a beautiful performance of Beethoven's Sonata in C Sharp Minor. A group devoted to Chopin included the F Major Nocturne, Three "Scotch" Dances, Etudes in A Flat and G Sharp Minor and the B Minor Scherzo. The final miscellany included Henselt's "If I Were A Bird," Schumann's "Papillons," the Sgambatti Minuetto and Liszt's "Campanella" and Second Rhapsody. Doubtless some of this material was chosen for its suitability in a series where young musicians must be given a standardizing acquaintance with a fine style; they were none the less appropriately placed on the program because of the revitalizing spirit which Mr. Boguslawski brought to bear on them.

Carl D. Kinsey, manager of the college, announces that the present summer term, which opened Monday, and of which these concerts are a part, has met with greater attendance than ever before, the enrollment early in the week, then incompletely enumerated, exceeding 5100.

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[Continued from page 1]

Margery Maxwell made her first appearance of the season as a delightful *Stephano*. José Mojica, Anna Correnti, Louis Derman and Paolo Ananian had other parts, and Louis Hasselmans held the score to an enjoyable pace. A ballet, supervised by Ruth Page, made its first appearance of the season.

Mme. Melius' Bow

Mme. Melius' lustrous tone, her skill in ornamentation, her ability to bring freshness to all she sings or enacts, and her persuasive sway over the hearts of her former fellowtownsmen, were in ample evidence at her debut in Mr. Eckstein's company. Her *Lucia* measures up to the high standards. Her coloratura is beautiful in tone, astonishing in dynamic variety and serious in workmanship. She was received with much enthusiasm.

Mr. Martinelli's *Edgardo* aroused some astonishment, both vocally and histrionically. He discovers in the rôle especially virile tendencies, and, so sure is his sense of stage routine, that he was able easily to win the sympathy of his audience.

Giuseppe Danise sang estimably as *Enrico*. Virgilio Lazzari was an ideal *Raimondo*. Mr. Mojica exceeded himself in a dramatic delivery of *Arthur's* airs, and Philine Falco and Louis Derman completed the cast agreeably. Mr. Papi conducted with vigor yet not with complete smoothness. Fausto Cleva, the new assistant conductor, relieved Wilfred Pelletier in the prompter's box and, as this important post is entered from the orchestra pit, he, too, may be said to have made his first Ravinia appearance.

Novel "Faust" Version

A novel departure has been made at Ravinia in that the first act in "Faust" has been replaced in the local version by the Kermesse Scene—a great improvement. It was generally agreed that the Garden Scene has not been surpassed in this vicinity, as regards either beauty of singing or the attainment of a high romantic mood. Mr. Johnson was well

received for the expressiveness of his singing and for his memorable impersonation of *Faust*, and Miss Rethberg was recognized as continuing in the sterling tradition she established for herself with the preceding Sunday evening's *Butterfly*. Mario Basiola was an effective *Valentin*, and Mr. Rothier exceeded his former achievements in the rôle of *Mephistopheles*. It may be noted that he enacts it in a spirit of elegance approaching dandyism and his *diablic* has more of spirit than of the sardonic. Miss Maxwell was a charming *Siebel*. Mr. Hasselmans conducted.

Macbeth as "Marta"

"Marta" is a rôle which gives a suitable setting for the vivacity and elegance which are cardinal points in Miss Macbeth's style, and she sang Flotow's music with consummate skill. Miss Macbeth's success turned the evening into one of the gala nights of the week.

Mario Chamlee was a superb *Lionel*, gifted with a liquid ease of utterance and bringing to the action all that could be asked to maintain its interest.

Ina Bourskaya presented her sprightly portrait of *Nancy*, and Virgilio Lazzari gave his excellent performance as *Plunkett*. Vittorio Trevisan made his first appearance of the season as *Sir Tristan*, a rôle he has stamped with comic charm. Mr. Hasselmans led an enjoyable performance.

The Ravinia concert schedule, under the leadership of Eric De Lamar, brought the Chicago Symphony to its first program of the season on Sunday afternoon, June 27. This matinee was followed by the customary Monday evening concert. On both occasions Jacques Gordon, the orchestra's popular concertmaster, and Alfred Wallenstein, its principal cellist, were soloists. The children's program of the afternoon of July 1 included a presentation of "Mother Goose," under the direction of Portia Scott.

The program book is this year ornamented with a view of the Ravinia theater, by Bertha Jaques, one of the most prominent of Chicago etchers.

EUGENE STINSON.

Kreisler Heard at Soirée of Lady Beecham

LONDON, June 29.—Fritz Kreisler was the noted performer at a musical salon given recently by Lady Beecham, wife of Sir Thomas Beecham, the noted opera conductor. A number of notables, including the French and the American Ambassadors, were among the 400 persons present. Lady Beecham's sons, Adrian and Thomas—the former himself a composer of an opera which was produced several years ago—were among those in the party.

BUSH COURSES ARE OPEN

Summer Faculty Includes Names Well Known in World of Music

CHICAGO, July 3.—The Bush Conservatory's regular classes in the summer master term were begun June 30, to extend until Aug. 3 or Aug. 10, according to the departments. A special ten weeks' course, which was opened May 26 is now in session, to end on Aug. 3.

The notable list of instructors engaged for repertoire classes and private lessons includes Frederic Lamond, Julie Rivé-King, Ella Spravka, Cecelia Ray Berry and Jeanne Boyd, in piano; Edgar Nelson, president of the conservatory; Arthur Middleton, Poul Bai, Emerson Abernethy, Louis Kreidler, Frederica Gerhardt Downing, Nelli Gardini, William Phillips, Justine Wegener, voice; Richard Czerwonky, Bruno Esbjorn, Rowland Leach and Ebba Sundstrom, violin; Arthur Dunham, organ; Edgar Brazleton, theory; Lyravine Votaw and Helen Curtis, in public school and class instruction methods; Elias Day, in drama, and others in these and additional departments.

A special class in liturgical music, conducted by Miss Berry, pianist and conductor, has attracted many students who wish to study Gregorian music, Palestrina, and others. A total of more than sixty-five classes per week has been scheduled, in addition to private lessons.

IMPORTANT BRITISH FESTIVALS COMBINE

Long List of Much Variety Arranged for Choral Programs

LONDON, June 30.—The Aberystwyth Musical Festival is this year united with the Cardiganshire Festival, and it is expected the union will be continued.

On June 25 a miscellaneous concert was given in the afternoon. In the evening the combined Cardiganshire choirs, consisting of about 500 voices, joined the Welsh Symphony in a performance of "Elijah."

The Aberystwyth Festival proper began on Saturday afternoon, with Brahms' "Academic Festival" Overture. The gaudeamus with which it ends was sung by college students. Other items were Haydn's "Surprise" Symphony, Beethoven's Piano Concerto in C Minor, Vaughan Williams' "The Lark Ascending," and his unaccompanied Mass in G Minor, which was sung under his direction.

The Saturday evening concert included Glinka's Overture "Russlan and Ludmilla," Holst's "Ode on a Grecian Urn," conducted by the composer, two motets by Palestrina, Beethoven's Symphony No. 2, and Vaughan Williams' Ballet Suite, "Old King Cole."

On Sunday afternoon a small choir took part in Bach's Cantata, "God's Own Time," Vaughan Williams' Mass in G Minor and Sir Walford Davies' "Men and Angels."

On Sunday evening there was a cymanfa ganu, or hymn-singing festival.

The Monday programs included Beethoven's "Egmont" Overture, the Finale from the "Jupiter" Symphony of Mozart, Haydn's 'Cello Concerto in D Minor, the Overture to "Hansel and Gretel," the Fourth Symphony of Dvorak and Rachmaninoff's Piano Concerto in D Minor. More modern works were W. H. Reed's "Æsop's Fables" and Holst's choral number, "The Evening Watch." An interesting item was a suite of Handel movements from some of his lesser-known works, arranged for orchestra by Kenneth Harding.

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AMERICAN CONSERVATORY

Regular and Special Instructors Are Engaged for Summer Sessions

CHICAGO, July 3.—The fortieth annual six weeks' summer session of the American Conservatory opened June 28. A special master school of five weeks, and a public school music course of six weeks are added features of the term.

The latter department, one of the most flourishing in the Conservatory, has attracted an unusually large attendance. For it, John A. Kendel, Michigan State examiner, has been engaged to assist O. E. Robinson of the Chicago public school system. Mr. Kendel is widely recognized as an authority on all phases of public school music. Other important additions to the faculty include Velma Streeter, who has charge of classes in music appreciation, and D. A. Clippinger, who is conducting a course in a cappella singing. Delia Valeri's special voice classes have been in session since early in June.

The summer faculty further includes

such distinguished teachers as Karleton Hackett, Ellaine De Sellem and Charles La Berge, in voice; Heniot Levy, Silvio Scionti, Clarence Loomis, Kurt Wanieck, Louise Robyn and Earle Blair, piano; Jacques Gordon (special engagement), Herbert Butler and others, violin; Wilhelm Middelshulte, organ; Arthur Olaf Andersen, John Palmer and Leo Sowerby, theory; Hans Hess, 'cello, and others.

Girvin School Debates Arouse Interest

CHICAGO, July 3.—The music hall of the Girvin Violin School was filled on a recent Friday evening when an unusually interesting program of chamber music and works for piano and voice was given. The feature of the evening, however, was a debate, competently handled by six students, on "Resolved, that music is the greatest of all arts." So much enthusiasm has been evoked by these discussions that the School will include it as a regular feature of class meetings, in conjunction with the literature and art courses planned for the next school year.

Homers Open Summer Home

Louise Homer and her family have opened the Homer summer home at Bolton Landing, Lake George, and will remain there until September. Louise Homer Stires will join the family later, when mother and daughter will prepare a new joint recital program for their use next winter.

Alice K. Patton Gives Recital

CHICAGO, July 2.—Alice K. Patton, a gifted professional pupil of Delia Valeri, now teaching in the American Conservatory summer session, was heard in recital in Kimball Hall Thursday afternoon, disclosing an accomplished mastery of a very beautiful soprano voice.

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Chautauqua Launches Its Musical Program Successfully

[Continued from page 1]

concert here on Friday night, July 2. The program was under the direction of H. Augustine Smith, director of music in Chautauqua; and the Chautauqua Choir, the July soloists, and the audience all took active part. Mr. Smith led the audience in community singing, which included several of Foster's best-known melodies. The Chautauqua Choir sang "Nellie Was a Lady," and the July Quartet made its initial appearance of the season in "Come Where My Love Lies Dreaming." Citizens of Pittsburgh were invited to the platform to honor their city, which was the birthplace of the composer, on July 4, 1826.

Each of the July soloists gave a group of three songs on this program. They are Flora Waalkes, soprano of Chicago; Anna Harris, contralto; Foster House, tenor; and Edward Nell, Jr., all of New York. The audience was enthusiastic at this, their first appearance here.

Hugh Porter, organist, and Harold Richey, pianist, were the accompanists.

GRACE HAMMON.

GIVE PIANO RECITALS

Pupils of Ethel Glenn Hier and Alice Nichols Appear in Roselle

ROSELLE, N. J., July 3.—Two piano recitals were given on Saturday, June 26, by the pupils of Ethel Glenn Hier and Alice Nichols.

In the afternoon, the junior pupils presented a thoroughly enjoyable and interesting program, on which were represented Schumann, Tchaikovsky, MacDowell, Grieg, Palmgren, Cyril Scott, Bizet and Gliere, and which also included several numbers by Miss Hier. The young players revealed technical ability. Those participating on this program were Edith Du Bois, Sarah Jane Simpson, Dorothy Hartman, Betty Clifford, Jean Reiner, Ruth Eleanor Ward, Betty Bigelow, Emerson Buckley, Elsie Schwartzner, Matilda Leh, Miriam Bigelow, Louise Yard, Ruth Bayley, Janet Goodliffe, Selene Reiner, Grace Nickels and Helen Dietzel. At the close of the program scenes from "The Life of Felix Mendelssohn," were given.

The evening recital was given by more advanced pupils, who were heard in compositions by Cecil Burleigh, Grieg, Bach-Saint-Saëns, Beethoven, Schumann, Wagner, Debussy, Chopin, Arensky, Rimsky-Korsakoff, Heller, Haydn, Virgil and Hannah Smith. The players, who all gave a very excellent account of themselves, were Florence Geehr, Margaret Bigelow, Helen Bennett, Eleanor Bayley, Carolyn Jenkins, Edna Ten Eyck, Patricia Slauson, Frieda Brandolini, Margaret Bayley, Roger Tennant, Grace Kline, Florence Newham and Ruth Albrow. "Schéhérazade" was played on two pianos with much expression by Sumner B. Vinton and Miss Hier.

Imandt Holds Summer Classes

Robert Imandt began his violin class at Our Lady of the Lake College, Dallas, Tex., on June 9. After a session of six weeks, he will return to the Adirondacks and hold a session at Lake Placid for a term of equal length.

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Photo by Baker Art Gallery

MIAMI, FLA., July 3.—Grace Hamilton Morrey, director of the Morrey School of Music, Columbus, Ohio, will be associated for four months next season with the Miami Conservatory, of which Bertha Foster is director, and which is the music unit of the new Miami University. Mrs. Morrey, who is a pupil of Theodor Leschetizky, will supplement her activities as teacher of piano at the Conservatory with several recitals in Miami and neighboring cities.

Dayton Celebrates Fourth with Music

DAYTON, OHIO, July 3.—Music will play a large part here in the observance of Independence Day. Since July 4 comes on Sunday, church services of an impressive nature will occupy the morning. The afternoon will introduce a 300-voice chorus and a band concert by an organization of 100 players. A novelty concert by the Dayton Municipal Orchestra, Henry C. Becker, managing director, Monday afternoon, will follow a morning of various events and the dedication of the Veterans' Memorial Bridge. The new cathedral chimes of the orchestra will be played by Ralph Baloon. A local church quartet will appear at the concert. Many prizes will be offered. The celebration is largely as a compliment to the Philadelphia Sesquicentennial. H. E. H.

Florence Easton Will Give Concerts Before Opera Season Begins

Florence Easton who at present is singing leading soprano rôles in the season of Italian opera at Baden-Baden, will return to this country in time to fulfill numerous concert engagements before the opening of the Metropolitan. Paterson, N. J., will hear her on Oct. 19.

French Pianist Visits America

Marie Aussenac, French pianist, recently arrived in New York and plans to make a concert début in the United States in the autumn. Mme. Aussenac is the wife of Prince Jacques de Broglie, president of a French clock-making firm. Mme. Aussenac recently completed a concert tour of Australia and New Zealand.

Beatrice Mack, soprano, will appear as soloist at Miami University, Oxford, on July 22.

CINCINNATI FORCES PLEASE IN "MARTA"

Production of "L'Amore dei tre Re" Is Found Very Impressive

By Philip Werthner

CINCINNATI, July 3.—"Marta" was produced on June 27 at the Zoo by the Cincinnati Opera forces. A strong and well-selected cast was heard. Ernest Davis brought to the rôle of Lionel his exceptionally fine tenor voice and splendid acting. Fred Patton shared honors with him, singing Plunkett with great beauty of voice and acting with skill. Both singers proved equal to all demands. As a fun-maker, Natale Cervi was prominent, and the Sheriff of Herbert Gould was effective.

The Lady Harriet of Joan Ruth was well done, and her singing of "The Last Rose of Summer" brought forth great applause. Kathryn Browne as Nancy was also commendable. The rest of the cast consisted of: First Servant, Benjamin Groban; Second Servant, Sam Pearlman; Third Servant, Sam Bova; First Maid, Helen Nugent; Second Maid, Violet Summer; Third Maid, Pearl Besuner. On Monday night, June 28, the second

performance of the week, "L'Amore dei tre Re," was given a magnificent production. This tragedy was so well done by the Cincinnati forces that it will not soon be forgotten.

The Archibaldo of Italo Picchi was a superb presentation, both vocally and histrionically. Mabel Sherwood as Fiorella was beautiful in person and splendid in voice and interpretation. In the third act she rose to great heights. Forrest Lamont as Avito sang and acted with much art. The Manfred of Ernst Torte was convincing.

The smaller parts were well taken by Themys Georgi, Flaminio; Fenton Pugh, A Youth; Eulah Cornor, A Handmaiden; Pearl Besuner, A Young Girl; Kathryn Browne as La Vecchia. Eulah Cornor also was the off-stage voice. Special mention must be made of the exceptionally beautiful stage settings and costumes.

The conductor, Isaac Van Grove, has his forces well in hand. However, one might wish that the orchestra could at times reduce its volume, to allow the singers to be more clearly heard. The audience for "L'Amore dei tre Re" was representative, and many musicians were present. These two operas are being continued on alternate nights during the entire week.

ATLANTIC CITY SERIES

Roster of Noted Names Will Make Steel Pier a Temple of Music

ATLANTIC CITY, July 3.—An attractive list of prominent artists is announced for the Sunday concert series to be given this summer in the large music hall of the Steel Pier, the first of which will take place July 11. On this occasion Paul Althouse, tenor, formerly of the Metropolitan Opera Company, and Irene Williams, soprano of the Hinshaw Opera Company and the Philadelphia Civic Opera Association, will be the soloists.

Jules Falk, violinist, will appear in the course of the season. Other singers from the Metropolitan will be Julia Claussen, mezzo-soprano, Marie Tiffany, soprano, Rafaelo Diaz, tenor. Henri Scott, baritone, formerly of the Metropolitan, will also be heard. From the forces of the San Carlo Opera Company, Bianca Saroya, soprano, and Dimitri Onofrei, tenor, have been engaged. Other singers will be Arthur Kraft, tenor, Doris Doe, contralto, and Greta Torpadie, soprano. Others are also on the roster, which will prove of great attraction to the large public of transient vacationists in the famous resort.

The Steel Pier management plans to make the present schedule of concerts one of the most important musical series of the East, so that in future they will lead to further engagements just as impressive as this year's roll.

Bernard Laberge Returns from Europe

Bernard R. Laberge of the Bogue-Laberge Concert Management of New York, returns next week from a business trip to Europe. He has arranged for several new and interesting artists for next season, it is announced.

Seattle Conductor Gives Paris Concert

Karl Krueger, newly-appointed conductor of the Seattle Philharmonic Or-

chestra, recently arrived in Paris to give a symphony concert by a chamber orchestra in the Salle Pleyel, state European dispatches. Mr. Krueger, who will conduct this summer in London, Vienna and Paris, will make a search for orchestral novelties which do not require a heavy instrumentation. He will spend a fortnight in each of these cities, and will later go to Biarritz, with Mrs. Krueger, for a vacation.

Arthur E. Westbrook Honored

BLOOMINGTON, ILL., July 3.—Arthur E. Westbrook, director and dean of the Illinois Wesleyan School of Music, in this city, received from Albion College, Albion, Mich., the honorary degree of doctor of music on June 15. This is the first degree of the kind ever conferred by Albion College, which is Dr. Westbrook's alma mater. The recipient is well known in the Middle West, having formerly been a teacher of singing at the American School of Opera in Chicago, and for several years dean of the Music School of the K. S. A. C., Manhattan, Kan. His work with the Bloomington School has been successfully pursued for four years.

Sylvia Lent Interrupts Vacation to Play

Sylvia Lent interrupted her vacation to play at the graduation exercises of the New Jersey Law School on June 17. On June 27, she played at the seventieth annual meeting of the New Jersey Press Association which met at Lake Minnewaska. One of Miss Lent's latest bookings for next season is with the Peabody Conservatory of Baltimore.

Klibansky Arrives in Chicago

CHICAGO, July 3.—Sergei Klibansky, voice instructor of New York, arrived in Chicago on Saturday, to fulfill his five weeks' engagement at the Chicago Musical College. On completing his duties here, he will sail for a month's vacation in Europe.

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A number of teaching positions will be available within the 1926-27 season, in our Chicago Neighborhood Branches, for young piano and violin teachers who desire opportunity to continue their studies with artist teachers; and who are ambitious to advance to permanent and very responsible places.

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Gauging the Animals' Love for Music

[Continued from page 3]

at which we, in turn, smile, pleases him perfectly. Likewise, the noises that these animals produce are music to the makers. The monkeys, for example, voice certain sounds that are not just noises, even to us. It has been possible to take down in notation the "songs" that a chimpanzee makes just before obtaining food, when beginning to eat and while in the midst of a meal of oranges and bananas. These sounds vary to such a degree that different "songs" are recognizable. It has been observed that the chimpanzee changes his song as the eating progresses and as his hunger is gradually appeased.

Should anybody raise objections against the grossness of the inspiration for this monkey "music," and maintain that such carnal whinnings could by no stretch of the imagination be identified with what we Occidentals know as the expression of our finest emotions, he is reminded that some of our best folk-songs are about hunger, and that such great song writers as Schubert and Moussorgsky, for instance, have recorded some of their best inspirations because of hunger. Moussorgsky, in fact, wrote songs about starvation, and in that respect was singing on no higher plane than the chimpanzee.

The question then arises: Are our musical tests fair to the animals? May it not be that it is we ourselves who are not musical?

Jazz Shocks Lions

But here come the lions to upset all our conclusions.

"The lions are thoroughly disgusted with jazz!" Dr. Blair declares. "We found this out when we took it into our heads to entertain the king of beasts with a jazz band. This happened pretty soon after the saxophone had become the rage. The concert was not successful at all, and it mystified all the animals in the lion house! One of the jaguars

presented an especially pitiful plight. He slunk into his sleeping box and concealed himself so that only one glaring eye could be seen behind the door."

The lions' manifestation of highbrow musical taste was by no means intended as an insult to Paul Whiteman. Dr. Blair sticks faithfully to his logic and concludes that musical esthetics had nothing to do with their behavior. The performance to them was of about the same nature as a volcanic eruption, and they were looking out for gases and lava.

The Remarkable Seals

Members of the seal family show evidences of undeniable musical ability.

Dr. Blair speaks with admiration for what these animals can be taught to do. "Seals and sea lions can really be taught to play," he says, "and most of us have witnessed their musical performances in circuses or in vaudeville. They get a fair rhythm and seem to take very great pleasure in their performances. Apparently, they had rather play the cymbals and horns than do any of their other stunts. These animals come out of their tanks willingly for their concerts, and often they will keep on playing after the time is up. They will sometimes hobble over and pick up an instrument to play it when there is no performance."

"Sea lions can be taken off exhibition for as long as three months and be put back in the performance without any extra training whatever."

"A seal will often do an extra trick spontaneously. For example, he will applaud another seal when the latter's performance happens to please him. Such manifestations are always matters of pride to the keeper, of course, and at every sign of originality the seal is immediately rewarded with a bit of food. In the training of these animals, as with all other animals, the reward of food is always the inducement. So, unfortunately for the present discussion, we must admit that a large part of the ap-

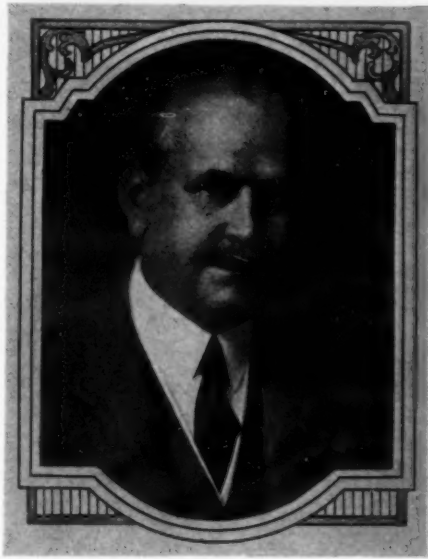


Photo by Sarony

Dr. William Reid Blair, Director of the New York Zoological Society, and an Authority on Animal Psychology, Who Pronounces Seals and Sea Lions the Best Musicians Among Animals

peal is through the stomach. But not only do seals' and sea lions' performances show them to be very capable musicians, as animals go, but their brains substantiate the fact. The brain of the seal family is remarkable: it is very heavy, and the convolutions are very deep.

"I recall that years ago Hagenback had a walrus that played a horn. This animal's trainer, an old fellow who looked very much like the walrus, with long, hanging moustache, believed that the animal enjoyed his playing, and said that he varied his program."

Dr. Blair is not altogether doubtful, though, that there is some music in the nature of animals.

Dog That Liked Bells

"Music has a peculiar effect on some dogs," he tells us. "I recall the effects

that the tolling of a church bell had on a dog I knew as a boy. This dog was a setter. Every evening when the bell of the near-by church was tolling, this setter would go to the edge of the brook, which was as near as he could get to the belfry, and sometimes he could not be called away. The howls with which he chimed in with the tolling sounded a rather mournful, plaintive note, but they were not definitely disagreeable. I think that it is this chance quality of a dog's howl that leads us to believe he is expressing a dislike for the music.

Violin Preferred

"Certain cats seem to resent the playing of a phonograph or piano. The violin is generally more agreeable to them. In fact, most animals seem to prefer the violin, while the piano is the most disagreeable for them. Cats are attracted by soft sounds. We have a cat at home that likes to hear Mrs. Blair whistle. When she whistles softly, this cat gets as near her lips as possible. So, I think there must be some attraction in the sounds for the animal."

Many have wondered whether the singing of birds was mechanical or spontaneous. Dr. Blair believes that it is without a doubt spontaneous. "If it were not," he argues, "why wouldn't a bird sing as much on gloomy days as on bright days?"

Certain birds have been known not only to have a fondness for music, but to possess the ability to discriminate. George John Romanes, who made a deep study of animal intelligence, cites the case of a pigeon that had a strange fondness for the air "Spiri si" from "Admetus" by Handel. Whenever a young woman in the house sang this particular air, the pigeon would fly down from the dovecot, perch upon the window, "and listen to the air apparently with the most pleasant emotions, always returning to the dovecot when the air was finished. Only this one air could induce the bird to behave in this way."

Abundant tests have proved spiders—certain individuals, at least—to be

[Concluded on next page]

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MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

Carillons Here and Abroad

To the Editor of MUSICAL AMERICA:

American travelers and music lovers may be interested in a list of the days and hours of some of the Carillon recitals in the United States and Europe during the coming summer. The list is as follows:

New York, Fifth Avenue Baptist Church, Park Avenue and Sixty-fourth Street, Thursday evening 7.30-8.30; Saturday afternoon 2-4; Sunday before and after morning service; Sunday evening 7-7.50; on Sunday evening 7-7.30 by radio WJZ; Percival Price, carillonneur.

Morristown, N. J., Wednesday evening 8.30-9.30; Frederick Rocke, carillonneur.

Cohasset, Mass., Tuesday evening 8.30-9.30; Sunday afternoon 3-4; K. Lefevre, carillonneur.

Gloucester, Mass., Wednesday evening 8.30-9.30; K. Lefevre, carillonneur.

Andover, Mass. (Phillips Academy), Sunday afternoons 3.30-4.30, except during vacation; C. F. Pfaffteicher, carillonneur.

In Holland: Alkmaar (Cheese Market), Friday 12-1; Amsterdam (Palace), Monday 12-1; 's Hertogenbosch, Thursday evening 8.30-9.30; Middelburg (Butter Market), Friday 12-1; Nykerk, Thursday evening 8-9 in July and August.

In England: Loughborough, Leics., frequent recitals, see local newspapers; W. E. Jordan, carillonneur. Cattistock, Dorset, last Thursday in July; J. Denyn, carillonneur.

In France: Saint Amand-les-eaux, Nord, every day 11.30-12; René and Maurice Lannoy, carillonneurs.

In Belgium: Malines, Monday evening 9-10 (except in July), the finest recital anywhere in the world; J. Denyn and G. Nees, carillonneurs; also every Saturday, Sunday and Monday 10-12 by J. Denyn and pupils. Antwerp, Tuesday and Friday evenings 9-10; G. Brees and J. Denyn, carillonneurs. Ghent, Saturday evening 9-10; R. Dierick, carillonneur. Bruges, Thursday evening 9-10; A. Nauwelaerts, carillonneur.

Foreign local newspapers carry note of recitals in many other places of the Low Countries. My experience has been that a reply post card in English addressed to "The Carillonneur" of any carillon town will be promptly and courteously answered.

The traveler in Europe, even though not able to arrange to be present at a recital by a carillonneur, by listening for the little automatic tunes which float down just before the striking of the hour, and at the half and quarter hours, can get at least some slight conception of the beauty of carillon music.

There are now about twenty-five fine carillons in the United States and about 200 in the whole world. The carillon is not a chime. Much less is it a ring or peal. It is a complete musical instrument having three or four or more chromatic octaves of notes of perfect pitch. The carillon surpasses the chime much as a cathedral organ surpasses the child's one-finger toy piano.

Above all, the traveler should not fail

sometime to hear a recital Monday evening, 9 to 10, at Malines, which is midway between Antwerp and Brussels, Belgium.

WILLIAM GORHAM RICE.

Albany, N. Y., June 26, 1926.

Women as Readers

To the Editor of MUSICAL AMERICA:

It is one of the most encouraging signs of the times to find a publication of the standing yours has giving so much attention to what women are doing for music.

I refer particularly to your most interesting article on the good work accomplished by the National Federation of Music Clubs. I would not belittle the loyal and sincere work done for America by our composers, including the late Edward MacDowell of blessed memory and ever-operative influence, but I believe the effective work of women preceded that of the men. At least, even if this is not exactly the case, the work of women went hand in hand with that of the men in making America musically known to the world. Take, for instance, the high American ideals carried abroad by Clara Louise Kellogg, Lillian Nordica and other singers.

I do not forget Stephen Foster, whose life and work is so interestingly described in one of your recent issues. Certainly he proved to Europe, with the beauty of "Old Folks at Home" and other melodies, that America is instinctively a musical nation. But I maintain it is the women of America who have done, and are doing, a lion's share of the work in increasing our musical stature.

ANNIE BRECKNER.

Cleveland, June 30, 1926.

On the Words of Songs

To the Editor of MUSICAL AMERICA:

There were two Poe settings on the program of American music given recently by the American Academy of Arts and Letters. But why, in Loeffler's "To Helen," did Mme. Cahier sing "lo, in your brilliant fenster-niche," where Poe had written "window-niche"? Also, the words of Huhn's "Israfel," sung by Mr. Patton, were distorted.

What prompts me to write, however, is that I have since heard Mark Andrews' "In Flanders Fields," and would like to know why the line "Be yours to hold it high" should be rendered "Oh bear its blaze on high." I am not familiar with any of these settings, but I do not believe the artists in question were responsible. I do not think, whoever is to blame, that this is giving the poets a square deal—and Poe and McCrae have no comeback. The omission of a stanza I can understand, but the words as written ought to be considered sacred. And in the present instances are these

Pupils' Recitals Given in Washington

WASHINGTON, D. C., July 3.—McCall Lanham presented his pupils in recital in the House of Farrington on Wednesday evening, June 30. The program was given by the Columbian Male Quartet, consisting of Messrs. Ledig, Braithwaite, Moore and Smith. The soloists were M. L. Seadeck, Alice Keliher, James L. McLaim, Alta M. Smith, Mrs. Farrington and Raymond Moore, John C. Smith, Bernice Randall Angelico. Pearl Waugh presented a very young pupil, Frances Kendall Brooks, in a piano recital on Saturday, June 26, at her home. The composers represented were Heller, Brahms, Moszkowski, Grainger, and the little pianist herself. Her compositions were a Mazurka in A, "Jack in the Box" and "The Rag Doll." Miss Waugh also held a class demonstration in ear training, rhythmic work and keyboard harmony.

D. DEM. W.

Mme. Blazejewicz-Ullman Plays on Ship

Mme. Blazejewicz-Ullman, pianist, was heard recently in concert on board the steamship Paris. The numbers included in her group of ultra-modern piano compositions were: A. Billoty's "Spanish" Dance, "Evening in Japan" by Scott, "By the Frog Pond" of Seeboeck, and "When the Cat's Away the Mice Will Play," one of her own compositions.

changes excusable? Is there any good reason for them?

I would recommend that in the case of such thrice-familiar verses as these, the singer look up and use the authentic version.

PHILIP S. MILLER.

Brooklyn, June 28, 1926.

Sundelius Heard Before Swedish Prince and at New England Ceremony



Marie Sundelius, Soprano of the Metropolitan

In the course of the recent visit of the Crown Prince and Princess of Sweden to this country, Marie Sundelius, Metropolitan Opera soprano, was soloist at five different festivities at which the royal visitors were present.

At the Sunday evening gala concert in the Metropolitan Opera House, the singer was soloist when a program was arranged in honor of the Prince. When, at the close of her group of songs, she appeared on the stage to bow, the entire chorus of 600 men rose and gave her "the singer's greeting" (sangarhalsning) amid a loud burst of applause and to the evident pleasure of the royal party.

On June 1, at the graduating exercises at Upsala College, East Orange, N. J., where the Prince bestowed diplomas upon the members of the graduating class, Mme. Sundelius was again soloist, singing the soprano solo part in Gounod's "Gallia," presented by the college chorus.

The congregation of the oldest Swedish Church in New York City, Dr. Stolpe's, was the next audience to hear the soprano, on June 6.

Mme. Sundelius on June 9 was soloist in the Hotel Plaza ballroom at a banquet tendered the Prince and Princess by the

Musical Instinct Revealed in Study of the Lower Animals

(Concluded from preceding page)

fond of music. They will approach a sounding instrument and remain interested as long as the sound continues, especially when the music is tender and not too loud. They usually get as near as possible to the instrument, often letting themselves down from the ceiling by a fillet of web, suspending themselves right over the instrument. When the music becomes too loud, they usually retreat. In a Leipzig concert hall a spider was seen to drop from the ceiling when a solo violin was playing; but when the full orchestra joined in, it hastily ascended.

However, until the animals learn to speak we can never know definitely just what views they hold on the subject of music. Yet there are a number of experiments that ought to prove both enlightening and interesting. One wonders what the jealous monkeys would do if they could witness the gifted sea lions in a performance of "The Stars and Stripes Forever."

STUART MIMS.

American-Scandinavian Foundation. Thence she went to Chicago, where she sang at a banquet given in honor of the Prince in the ballroom of the Palmer House.

In addition to these five special engagements arranged by the John Ericsson Committee, Mme. Sundelius sang in Philadelphia at a special service in the Swedish Church. There, on a similar occasion, Jenny Lind once sang. A photograph of Jenny Lind hangs in the church in memory of her visit, and close by the congregation has now placed a photograph of Mme. Sundelius.

On June 17, Bunker Hill Day, Mme. Sundelius was guest artist at festivities held in Marblehead, celebrating the 150th anniversary of the founding of the American Navy, which began its career at this New England seaport. At the festivities Mme. Sundelius was invited to sing "The Star-Spangled Banner" in the Lee mansion. The soprano stood upon the so-called "fiddler's platform," placed half-way up the stairs, which originally was used as a vantage point by the town fiddler when directing the intricate steps of the quadrilles. That evening she was entertained at tea on the Flagship Wyoming, and later was a spectator at the "black dancing" in the village, for which the ship's band furnished the music.

Mme. Sundelius has gone to her summer camp at Harrison, Me., to fish and swim and do a little work. She will return to New York in time for the opening of the concert and operatic season in the autumn.

Gray-Lhevinne Scores in Bloomsbury

BLOOMSBURY, PENNA., July 3.—An audience of 1000 persons applauded Estelle Gray-Lhevinne in a recital at the State Normal on June 29. Mme. Gray-Lhevinne proved herself an unusual artist in many ways. She has been re-engaged to give another recital in the same auditorium in October.

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Activities Among Artists in America

PUBLISHERS' EXHIBITION

Will Take Place in Aeolian Hall, With Lectures On Music in Schools

Through the courtesy of the educational department of the Aeolian Company, the music publishers of New York City have been invited to participate in an exposition of school music materials, to be held in Aeolian Hall, New York, from Monday, July 12, to Friday, July 16, inclusive.

Each publisher has been invited to take a booth to exhibit whatever of his catalog will be of interest and value to this particular type of exhibit, and so far, the publishers who have accepted this invitation and plan to exhibit, are: the Art Publication Society, C. C. Birchard Co., Breitkopf & Hartel, John Church Co., Chas. H. Ditson Co., Carl Fischer, Inc., J. Fischer and Bro., Harold Flammer, Inc., Ginn & Co., H. W. Gray Co., Hinds, Hayden & Eldredge, Oxford University Press, G. Schirmer, Inc., A. P. Schmidt, Schroeder & Gunther, Silver-Burdett & Co., the Boston Music Co., University Publishing Co., and M. Whitmark & Sons.

In addition to the exhibit, the following talks by eminent authorities in their field are scheduled, in respective daily order: "Orchestra and Band Music," by Glenn Woods; "Musicianship for the Supervisor," by George Gartlan; "Instrumental Classes," by Norval Church; "Junior High and High Schools," by Edgar B. Gordon, and "Elementary Pedagogy and Vocal Music" by Hollis Dann. It is planned to make this exhibit the first of an annual series.

Abby Morrison Sings for Ambassador Moore

Abby Putnam Morrison, soprano, was engaged as soloist for the recent banquet given in honor of Ambassador Moore on board the ship of the Royal Spanish Line. Miss Morrison delighted the assemblage of notables with a group of Spanish songs. This was the first special voyage of that line to Madrid and was an international event sponsored by the King of Spain, who with his grantees gave a two weeks' entertainment, which included visits to the principal cities.

Ethel Wright and Tom Fuson on Tour

The recent "Concert of Songs and Duets" given by Ethel Wright, contralto, and Tom Fuson, tenor, at Lake Mohonk, N. Y., might be called a dress rehearsal for their well booked summer coast-to-coast concert tour. The singers have prepared an entirely new program for this tour. They have chosen some unusually charming duets by Dvorak, Schumann, Mendelssohn and others. Works which are seldom performed will be included. Miss Wright and Mr. Fuson will give a return engagement at Lake Mohonk in September.

Sousa's Band Begins Twenty-Week Tour

John Philip Sousa began his thirty-fourth tour at the head of his band on July 4 in Hershey, Penna. During the week of July 11 Mr. Sousa appears at the Steel Pier in Atlantic City with Marjorie Moody as soloist. His programs include works of Nathaniel Dett, George Chadwick, John Powell and Percy Grainger, in addition to his own new marches: "The Sesquicentennial Exposition," "Pride of the Wolverines" and "The Gridiron Club," which are featured. His tour will cover a period of twenty weeks.

Lewis Lane Gives Enjoyable Recital

The first recital of the summer master class of Edwin Hughes was given by Lewis Lane on June 29. Bach's Prelude and Fugue in B Minor, Beethoven's Sonata Op. 31 in D Minor, the "Faschingsschwank aus Wien" by Schumann and five miscellaneous numbers comprised his scheme of pieces. In these he showed musicianship, considerable technique and individual characteristics in interpretation. A slight tendency was exhibited by the young pianist to over-stressing of rubato, which, though halting somewhat the regularity of the rhythm, assists the listener to grasp the content of the piece performed. His

playing was marked by clear exposition of musical phrases and good use of emphasis. Mr. Lane is an interesting young pianist, whose readings are intelligently presented, even if one sometimes questions his taste. He subordinates technic to its proper sphere.

G. F. B.

ESTHER DALE RETURNS

American Soprano Was Recipient of Concert Honors in Europe

Esther Dale, American soprano, has returned after a four months' concert tour of Europe, where she was accorded an enthusiastic welcome.

She reports "a new European attitude of cordial acceptance of American music and musicians replacing the former atmosphere of guarded tolerance" and finds American women the active leaders in this musical invasion of the Old World. Her three London concerts were so successful that repetitions were arranged, and an invitation extended to return next year as soloist for the London Symphony, in London and on tour. Miss Dale's position as head of the American Music Forum brought an appointment to the international committee of the Tchaikovsky Museum, Russia.

Miss Dale will give a series of summer concerts in Illinois, Nebraska, and on the Pacific Coast. She will again be one of the soloists at the Hollywood Bowl concerts.

Bolm Ballet Will Make N. Y. Début

The Adolph Bolm Ballet Intime, which has for the past two seasons sponsored a regular ballet series in Chicago under the auspices of the Chicago Allied Arts, will make its New York début in three performances next November. The company will be headed by Adolph Bolm, who has in recent years staged "Péroushka" at the Metropolitan Opera House, and Ruth Page, who has just been engaged as prima ballerina by the Metropolitan. A small orchestra will play.

Pilzer "Guest Conducts" at Rivoli

Frank Cambria's production, "Love's Enchantment," is seen in the Rivoli Theater this week. Maximilian Pilzer comes to the Rivoli from the Rialto as guest conductor and leads the orchestra in an overture appropriate to the observance of July 4. Henry Murtagh plays "Let's Talk About My Sweetie" on the organ, and there is also an extra act, a singing and instrumental novelty, "Spirit of Valley Forge."

E. Robert Schmitz Returns for Bowl Appearance and Classes

After three months in Paris and a vacation in Italy and Switzerland, E. Robert Schmitz sailed from Europe on June 26 for his appearance as soloist with the orchestra at the Hollywood Bowl, July 15. After this he will go to Colorado Springs to take charge of a summer class which will be held there beginning July 20. During his Paris sojourn, Mr. Schmitz spent much time preparing his concert programs for next season's tour. On Oct. 8 he will play, with M. Onnou, the new violin-piano sonata by Huybrechts at the Chamber Music Festival in Washington. Among his orchestral engagements are those in December with the Cincinnati and Minneapolis symphonies.

Paul Doguereau, Protégé of Mme. Debussy, to Tour in America Next Season



Photo by R. Co.

Paul Doguereau, Pianist

Paul Doguereau, French pianist, will be heard in America next season. He will begin his tour of this country early in the fall.

Mr. Doguereau is eighteen years old, a native of Angers. France first heard of him some months ago, when he won the highest honors for piano playing at the Paris Conservatoire. Then followed many public appearances in Angers and Paris.

Of his repertoire, Debussy's music is probably the crown. In addition to a strong temperamental preference for impressionistic works, Mr. Doguereau is fortunate in having as one of his closest friends Mme. Debussy, widow of the composer. She follows his career with great interest, and has taught him the interpretations set upon the music by Debussy himself.

Mr. Doguereau first played at the age of four, when he studied with his sister. Later he went to the Paris Conservatoire, being taught first by Mme. Long and then by Roger-Ducasse.

Apart from the piano, his chief interests are in the drama, designing and poetry. He has written a large amount of verse but refuses to disclose any of it to the public eye. Like most young Frenchmen nowadays, who seem to have designs upon America's possession of the Davis Cup, he plays tennis constantly.

During his American tour, Paul Doguereau will be under the management of H. B. Schaad of New York.

Flonzaleys Anticipate Active Season

The Flonzaley Quartet will return earlier than is its custom, next season, arriving in time to take part in the Chamber Music Festival sponsored by Mrs. F. S. Coolidge, which opens in Washington on Oct. 6. Other engagements will immediately follow in Bedford Hills, Poughkeepsie, Bridgeport, Hackettstown, Williamstown, Springfield, Northampton, Dobbs Ferry, White Plains, Philadelphia, leading up to the first concert of their New York series, on Nov. 9. For this, its twenty-third season, the Quartet will cover eastern,

middlewestern, southern, and Canadian points. In Tallahassee, where the Flonzaleys played for the first time this past season, they have been re-engaged by the Florida State College for Women. They are also re-engaged for Atlanta, this season making their tenth in that city.

STUDIO RECITAL PLEASURES

La Forge-Berumen Artists Give Interesting and Diversified Program

The first studio recital of the La Forge-Berumen Studios was given on June 24. A capacity audience assembled and evinced intense enjoyment in the proceedings.

Gladys Olsson opened the program with a group of Palmgren compositions, played with good technic and tone. Manlio Ovidio, young Italian baritone, was heard in Spanish songs, well sung. George Vause accompanied with taste. Erma DeMott, soprano, gave a group of French songs including "Depuis le jour" from "Louise," with a voice of delightful quality. Miss Olsson proved herself also an able accompanist.

Charlotte Mehringer, contralto, sang with power and excellent quality, the aria from "Nadeshda" by Goring-Thomas. Charles King played finished accompaniments. Erin Ballard, pianist, played solos in her customary brilliant style. Gretchen Altpeter, soprano, sang French songs, accompanied by Frank La Forge. Personality, charm and a remarkable voice are all embodied in Miss Altpeter's work. Mr. La Forge's accompaniments were perfect. Gil Valeriano, tenor, who thrilled his audience with a miscellaneous group, was ably aided at the piano by Alice Vaiden.

Frances Fattmann, dramatic soprano, sang a group of Frank La Forge's songs including "Song of Love," "Song of the Open," "When Your Dear Hands" and "Hills," bringing out their full beauty. Myrtle Alcorn gave her excellent co-operation. The concluding number, a charming duet by Miss Altpeter and Mr. Ovidio, proved an appropriate ending to the delightful program.

Ethel Cave-Cole Leaves for Maine

Ethel Cave-Cole is leaving for Bar Harbor, Me., where she will be heard in a series of concerts and recitals until the middle of September, when she will return to New York.

Charles Naegele, pianist, and Rafaelo Diaz, tenor, will give a joint recital in Mount Kisco, N. Y., on Sept. 16 under the auspices of the Bedford Musical Association.

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Marie Rôze, Famous Soprano, Dies in Paris; Had Triumphs in America

PARIS, June 30.—Marie Rôze, one of the most noted operatic prima donnas of the last generation, died in a hospital near Paris this week. She had been ill from heart trouble for a number of years. Mme. Rôze was eighty years old. After her retirement from active stage work, she for years conducted a school of singing in Paris, and had subsequently lived at Boulogne-sur-Seine.

Marie Hippolyte Rôze was born in Paris, March 2, 1846. She was the daughter of M. Rôze Ponsin, and is said to have been a descendant of Count Rôze de la Haye. She studied music with her mother, who was a skilled amateur pianist. Later she entered the Paris Conservatoire, where she was a pupil in singing of Auber, and at the age of nineteen won the first vocalist's prize and later also the gold medal.

She made her début at the Paris Opéra-Comique in Hérold's "Marie" with great success. After singing at this theater for three years, during which time she created the leading soprano rôles in Auber's "Premier jour de bonheur" and Flotow's "L'Ombre", she was engaged for the Opéra. Here she soon became an established idol, appearing with especial success as *Marguerite*, a rôle studied with Gounod.

Mme. Rôze sang at the Imperial Concerts in the Tuileries in 1869, and during the siege of 1870 sang for the sick and wounded in Paris, for which war service she was later decorated by Thiers. Following operatic engagements in Holland and Belgium, she was engaged for London. Here she made her first appearance at the Italian Opera, Drury Lane, on April 30, 1872, as *Marguerite*, and later as *Marcelline* in "Le Deux Journées". In England she duplicated her Parisian successes, singing both at Drury Lane and Her Majesty's Theater from 1872 to 1881, except for the years 1878 and 1880. Her rôles during this period included *Donna Anna*, *Ortrud*, *Aida*, *Mignon*, *Carmen*, *Agathe*, *Pamina*, *Susanna* and *Leonora* in "Il Trovatore", among others.

Engaged for New York

She was engaged by Colonel Mapleson for New York in 1877. She was for several seasons a star of the old Academy of Music, under Strakosch, in the years 1877, and 1879-81. Her *Carmen* was particularly memorable in America. No singer, perhaps, surpassed her in the musical finesse of her conception of this part, though others made it more realistic. Mme. Rôze showed great lingual facility and sang this part both in Italian and English in America and England. She was also celebrated for her *Manon* in Massenet's opera.

After several seasons in the Academy of Music, she returned to sing in England, joining the Carl Rosa Company. From 1883-89, she alternated between this company and the Italian Opera in London singing as *Fidelio*, *Elsa*, and in many lighter rôles. She made numerous appearances in concert and oratorio, and after her final departure from the stage in 1894 was heard at intervals. Her last public appearance was made in a concert given by one of her pupils in London in 1903.

Mme. Rôze married first, in 1874, Julius Edson Perkins, an American baritone, who was a member of the Drury Lane Company in London. He died in the following year. She had one son by this marriage, Raymond Rôze, who

for a number of years conducted the orchestra at the Alhambra in London. He composed an opera, "Jeanne d'Arc", which was performed some years ago in Paris. M. Rôze died several years ago.

Mme. Rôze was married, after the death of her first husband, to Colonel Henry Mapleson, Jr., the son of her manager, and was later divorced from him.

The funeral services for the singer were held from the chapel of the Père-Lachaise cemetery in Paris and were attended by a number of notables.

Carolyn Alchin

LOS ANGELES, July 3.—Carolyn Alchin, a prominent authority on musical theory, passed away at her home in Los Angeles on June 24. She suffered a stroke of paralysis about ten days previously and never regained complete consciousness. Miss Alchin was a native of Detroit. She began her musical studies at Oberlin College, studying later under eminent teachers both in America and Europe. For the last twenty years she had specialized in methods of teaching theory and harmony, and lived to see her system indorsed and used by many leading teachers in the country. She was the author of three books, "Applied Harmony," "Ear Training" and "Keyboard Harmony," the last of which was only recently completed. She was head of the theory department of the summer session of the University of Southern California. The University was in charge of the funeral services at the Pierce Chapel on June 29. The body was cremated at Forest Lawn Cemetery. H. D. C.

Louis Fleury

PARIS, June 29.—Louis Fleury, flutist, who held a distinguished place in French music, and was considered one of the finest living performers on this instrument, died here suddenly last week. Mr. Fleury was director of the Société Moderne des Instruments à Vent, which was founded in 1875 by George Barrère and Louis Aubert. He was a scholarly personality, making researches among the works of the past to enlarge the repertory of his instrument. Mr. Fleury was also the sponsor of many interesting works by modernists. He had been heard widely in recent years, appearing at numerous times in England and elsewhere in Europe. He was assisting artist to Emma Calvé in a London recital in 1920, and last year appeared in one of Mrs. F. S. Coolidge's concerts here.

Edward E. Bullock

QUINCY, MASS., July 3.—Edward E. Bullock, for many years first tenor, of the Temple Quartet, died on July 1 of heart disease at his home in Wollaston, after a long illness. Mr. Bullock was born in 1867, a native of Portland, Me., where he studied under George Dudley and other musicians. He had been a resident of Quincy for many years. He was first tenor for a number of years in the Church of the New Jerusalem, the Park Street Church and Cathedral Church of St. Paul of Boston, and of the Congregational Church of Norwood. He was a member of Rural Lodge of Masons, John Hancock Lodge, I. O. O. F., and Quincy Lodge of Elks. He led the quartet at Elks' funeral services. Mr. Bullock is survived by his widow,

Frenchmen Invent Mechanical Violin

PARIS, June 18.—Mechanics have now fastened a cold grip about the fiddle, for the announcement has been made that, after years of painstaking experiment and research, two French engineers have created an automatic violin player which they call "Violinista." Those who have heard the new machine say that as to sound production it is remarkable.

three sons, William E. and Edward C. Bullock of Wollaston, and Arthur W. Bullock of Bridgeport, Conn., and a daughter, Mrs. Lester Payne of Wollaston. W. J. P.

Hobart Smock

BALTIMORE, July 3.—Hobart Smock, singer and choirmaster, died on June 28, after a long illness. Recently Mr. Smock's colleagues and representative musical organizations of Baltimore paid tribute to him with a substantial testimonial concert. This evidence of appreciation marked the community's high esteem for a singer who had given indefatigable service to local musical development. Mr. Smock, who came to Baltimore about twenty years ago, was for many years a tenor soloist and choirmaster in Ascension Church and in the Eutaw Place Temple. He organized and conducted the Baltimore & Ohio Glee Club, and the Gracur Glee Club, and was for a time trainer of the Johns Hopkins Glee Club. Before coming to Baltimore Mr. Smock had sung in musical productions and light opera. F. C. BORNSTEIN.

Katherine Fisk

PASADENA, CAL., July 3.—Katherine Fisk, well known as a concert and oratorio singer a generation ago, died here on June 28. Mme. Fisk sang at the famous "Venice Nights" in Madison Square Garden, and later toured with Lillian Nordica and Nahan Franko for three seasons. Mme. Fisk came to Pasadena about ten years ago and became prominent as a teacher. She refused to accept payment for her lessons and taught only pupils whom she considered of unusual promise.

Frank A. Howson

Frank Alfred Howson, composer, and for many years a prominent conductor, died at his home at Hollis, L. I., on June 29, after an illness of only a few days. Mr. Howson was born in London, England, on March 28, 1841, and when less than a year old, was taken by his parents to Australia. His father is said to have been the first producer to give opera in Australia. At the age of nineteen, Mr. Howson conducted a performance of "Il Trovatore" in Sydney, and in 1866 brought the Howson Opera Company to this country, the "company" consisting of his parents, two sisters, his brother and himself. They played for a year on the Coast and then started East, disbanding in Omaha on account of the death of Mr. Howson's father. Coming to New York, Mr. Howson conducted in the old Academy of Music, being associated with Euphrosyne Parepa-Rosa, Clara Louise Kellogg and Alice Oates. He was later conductor for Daniel Frohman at the old Madison

SAVANNAH BOOKINGS

Club Names Artists and Ensembles for Next Season—Officers Chosen

SAVANNAH, GA., July 3.—The Savannah Music Club, through its president, Mrs. William P. Bailey, has signed contracts for the concerts which will make up the All-Star Series for 1926-27. The attractions to be presented are: Tipica Orchestra, matinee and night performances, Nov. 1; Charles Stratton, tenor, Dec. 2; Russian Symphonic Choir, Feb. 1, and Ruth Breton, violinist, Feb. 17.

The Junior Music Club recently held its annual meeting and elected the following officers: Honorary president, Elizabeth Beggs; president, Al Nichols; vice-president, Mildred Goodman; secretary, Eleanor Kennedy; treasurer, Josie Futrell. The following advisory board was also elected: Chairman, Mrs. William P. Bailey; vice-chairman, Mrs. L. R. Wylly; music director, Noble Hardee; board members, Nellie Harty, Mrs. J. E. D. Bacon, Georgia Ward, Angela Altick, Helen Brooks and George Ball. The club is planning to give two large entertainments next season, under the direction of Annie Haines Carpenter.

Mollie Bernstein, who during the past season was accompanist for Dusolina Giannini, has returned home, and will spend the summer with her parents. She will accompany Miss Giannini again next season, and will leave Savannah in December for New York to join the soprano on the latter's return from Europe. DORA S. MENDES.

New Director Rumored for Munich

MUNICH, June 26.—Some controversy has been roused by the circulation of a rumor that the general musical director of the Bavarian State Theaters, Hans Knappertsbusch, would be succeeded by another. This report is, however, denied by the *Münchener Neueste Nachrichten*, a leading newspaper of the city, which asserts that Knappertsbusch's contract is for life.

Méhul Honored by Birthplace

PARIS, June 26.—Givet, in the Ardennes, the birthplace of the composer Etienne-Nicolas Méhul, recently erected a new statue in his honor. Méhul, who was the first musician to be decorated by the Legion of Honor, was born in Givet, June 22, 1763, and died in Paris.

Square Theater, the Lyceum, then on Fourth Avenue, and at Augustin Daly's Theater. During these years he wrote incidental music for a number of theatrical successes. Mr. Howson retired from the theater about eight years ago but continued his activities in the field of composition. He is survived by one daughter and two sons, also by two sisters, one of whom, Emma Howson, was a member of the famous Daly company in the 'nineties.

Gwilym Miles

ST. LOUIS, July 2.—Gwilym Miles, prominent concert baritone and vocal instructor, passed away at the age of fifty-nine. He was a noted interpreter of *Eljah* and other oratorio rôles, and was for some five years baritone soloist at the Church of the Heavenly Rest, New York. For six consecutive seasons he was soloist with the Boston Symphony. In 1919 he became director of music of the Fitchburg High School, Massachusetts, and for many years taught singing in New York, Boston, Worcester and Waterbury.

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In Music to "The Tempest," Sibelius Becomes Shakespearean Interpreter

By JULIUS MORITZEN

WHEN two years ago Johannes Poulsen, one of Denmark's foremost actors, and a director of the Royal Theater at Copenhagen, went to Finland for the purpose of inducing Jean Sibelius to write incidental music for Shakespeare's "The Tempest," those conversant with the career of the famous Finnish composer recalled the fact that in 1922, due also to Mr. Poulsen's efforts, Sibelius made his first bow in a work for the stage with the music to "Scaramouche," termed a "melodrama and pantomime," by a young Danish playwright, Poul Knudsen.

Instantaneous as was the success of "Scaramouche," due in large measure to Sibelius' unique score, it can be said for "The Tempest," as given quite recently in the Royal Theater, that what Finland's great tone artist has here accomplished for Shakespeare's play, quite exceeded every expectation of both admirers and the most exacting of European critics.

Familiar as one may be with the numerous and varied symphonies of Jean Sibelius, his appearance for the second time as composer of dramatic music should be of more than passing interest, and leads to the natural supposition that we have here to do with a talent that finds its possessor, just turned sixty years, without circumscription even in a domain not exactly his own. Shakespeare at whatever point—and "The Tempest" more especially—no doubt calls for something quite different from that to which Sibelius has given expression in such compositions as "Finlandia," or, let us say, "Kuolema," with its world-famous Valse Triste.

And yet, with reference to "The Tempest" in its relation to the composer's previous work, Sibelius' compositions are, above all, music of feeling; heart speaking to heart. It is an interesting speculation, for this reason, how he would treat "Hamlet," for instance, or "Romeo and Juliet," or "A Midsummer Night's Dream." The great success that Sibelius has once more achieved, with his entrance in the Shakespearean arena, may reasonably foreshadow further cases where the immortal dramatist and Finland's famous son can join their genius and craftsmanship.

A Real Event

Critics have acclaimed this performance of "The Tempest" as a dramatic-musical event quite out of the ordinary. Instead of the first act, "On a ship at sea," as we are accustomed to read, Sibelius' overture introduces "a tempestuous noise of thunder," producing in the most awe-inspiring and convincing manner the picture of the violent storm that Ariel, at the command of Prospero, lets loose.

The curtain rises as the storm is at its height, and in the background is seen the tempest-tossed ships carrying Alonso and his suite to a destiny in which the art of Shakespeare reaches its climax on the isle where Prospero and Caliban fight their battle of good and evil. It may well be believed that Sibelius took two years to make himself at one with Shakespeare's meaning. That he succeeded in absorbing both the letter and the spirit of the play say the critics, is self-evident.

It is, perhaps, in the overture to "The Tempest" that Jean Sibelius' familiarity with the sea, as a son of the land of "a thousand islands," is given freest expression. Consequently this understanding of the ocean's character becomes the chief feature of the whole. But all through the play the composer reveals his intimate understanding of the characters. Never has the scene between Caliban, Trinculo and Stephano had a more realistic musical setting than where the man-monster and the two vagabonds drink and revel and plot the destruction of Prospero. The ribald tavern music introduced here would have rejoiced the heart of Shakespeare himself. The dramatist was fond of having his good-for-nothing fellows display musical proclivities of a kind directly in tune with their characters. The grotesque songs of Caliban, as Sibelius interprets them, would almost seem to indicate that besides what the words



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Jean Sibelius, Scandinavian Composer, Who Deserts His Customary Locale, the Forests and Legends of His Native Finland, and Enters Shakespeare's Imaginary Realm in Recent Music Describing the Doings of "Prospero" and "Caliban"

informed him, the composer had before him Kaulbach's famous painting of Caliban, Trinculo and Stephano, where, in Act III, Scene 2, the man-monster's plaint is that "sometimes a thousand twangling instruments will hum about mine ears."

Opposed to what may be termed the "vulgar" music, there are the delicate strains accompanying the songs of Ariel, sometimes tender, sometimes playful, forming some fine artistic contrasts. Sibelius appears to have overlooked nothing in giving complete effect to the intention of the dramatist.

Others' Efforts

In connection with the most recent music to "The Tempest," it may, perhaps, be somewhat apropos to see what composers of former days accomplished in the same effort. Louis C. Elson's "Shakespeare in Music" makes pointed reference to the fact that while the melodies that Shakespeare himself heard are lost, "Where the Bee Sucks" and "Full Fathom Deep" were set to music in 1612 by R. Johnson. "Music of the sea did not escape the great genius," we read in Mr. Elson's work, for "all things transmuted themselves into poetry in that most receptive and assimilative mind. In 1605, Thomas Dolman set up in King's College, Cambridge, the first complete two-manual organ of England. In it were some tremendous pedal pipes in the deepest register of that instrument."

According to Furnival, "The Tempest" was written soon after the installation of this organ. No doubt it was this Shakespeare referred to in "The Tempest," when, in Act III, Scene 3, Alonso speaks of "the thunder, that deep and dreadful organ-pipe."

The lyrics of "The Tempest" have inspired the music of many noted composers of the past, and have been set in innumerable forms. Without attempting a complete presentation here, we find that the Symphonic Poem by John Knowles Paine, as based on "The Tempest," and first produced by the Theodore Thomas Orchestra in New York City on Oct. 19, 1877, according to the critics, "made an instantaneous hit and deep impression." When Mr. Thomas was conducting the Chicago Orchestra during the season 1898-99, Paine's

"Schubert's Last Love" Is New Film Title

A NEW Schubert film has just been released in Germany by the Hans Hoppe Exchange. The production deals in sentimental fashion with the last love affair of the composer, whose amatory disappointments have recently been very much romanticized on the operetta stage. "Schubert's Last Love" is described as a large-scale production and very appealing in its content.

beautiful symphonic work was likewise a conspicuous number on one of the programs.

The musical bibliography of "The Tempest" includes compositions by some of the world's well known composers. Tchaikovsky's symphonic fantasia, "La Tempête," probably leads the list. Wilhelm Taubert wrote the music to "Der Sturm," which he dedicated to Maximilian, King of Bavaria. There is an overture to "Der Sturm" by another German composer, Georg Vierling. Sir Arthur Sullivan wrote music for "The Tempest," and Sir Julius Benedict's Overture to Shakespeare's play must likewise be credited to England, although Sir Julius was born in Germany, but lived the greater part of his life in London.

The present writer by no means desires to infer that the list of composers who have written music to "The Tempest" is exhausted by what has been stated above. Only, since it is possible that Jean Sibelius may come to America in the not distant future, and as he is now engaged on a symphonic poem to be produced in this country, these facts, taken in connection with his most recent achievement as Shakespearean interpreter, in some small measure, perhaps, may bear on what his predecessors have accomplished with Shakespeare's masterpiece.

It is, of course, a foregone conclusion that American music lovers will not have to wait long before they themselves can judge the merits of Jean Sibelius in his newer rôle as dramatic composer. That the European conductors have already taken his music to "The Tempest" to their hearts is but in line with Sibelius' popularity across the ocean.

Pageant on Hillside Retells Legend Before Los Gatos Throngs

LOS GATOS, CAL., July 3.—The music of Spanish California again rang through the moon-lit air, and Spanish dons and señoritas peopled the hillside as in the days gone by, when the people of Los Gatos presented "La Señora de los Gatos," their 1926 community pageant, on June 25 and 26. The pageant was written by Wilbur Hall, who has written and staged all but one of the Los Gatos pageants, but because of the author's absence during the rehearsal period, the production was staged by Arthur Cyril, who deserves credit for the colorful and picturesque ensemble in which some 400 persons took part.

The story of the pageant was built around a legend. Zacarias, an aged peddler, had in his youth loved and been loved by a maid whose beauty had made her known as La Señora de los Gatos. Because of a reverse of his fortunes, the maid was forcibly betrothed to another, but her heart remained true to Zacarias, and she pined and died. Her body was buried on the hillside above the El Rancho de Rinconado de Los Gatos, but her spirit would not rest until she had saved some other maiden from her own sad fate. Zacarias returns from his wanderings and visits the Rancho de Rinconado and the family of Don Gaspar de Bandini. He is greeted by the young people and in return tells them the story of La Señora and himself, revealing the secret that her spirit was watching over young lovers, and that when a maiden and her lover passed a certain garden wall if their shadow appeared as one, it would be a sign of true love.

The story was told in three episodes—first, the telling of the legend, and plans for a fiesta; second, the fiesta day and barbecue, and, third, the fulfillment of the legend. Lovers false and lovers true crave the hand of Teresa Montanya, and the successful culmination of her romance sets the spirit of La Señora de

los Gatos at rest, and frees that of Zacarias so that it may join that of his loved one.

Great Natural Stage

The pageant was enacted on a stage approximately 150 feet wide, that extended indefinitely up onto the hillside, which formed the backdrop for the stage, which is itself built on two levels. An oak tree is part of the stage setting. The man-made setting included a Spanish mission (center), the home of the Bandini family (left), and the barn (right). The natural beauties of the setting and of the full moon were enhanced by masterful lighting directed by Howard Tyson.

Music played a greater part in this year's pageant than in any of the preceding ones, and that the selections were carefully made was evident to the most casual listener. Los Guitarreros is an organization of mandolin and guitar players who rehearse throughout the year under the leadership of Austin Soper, expressly for pageant purposes. This was their second appearance, and a thoroughly creditable one. They supplied atmosphere and accompaniments for the singers and dancers, and the entre-act music was played by the Los Gatos Union High School Orchestra under the efficient direction of Charles Hayward. The orchestra was entirely hidden from view, being housed in the "barn," while the horses were tied to the railing outside.

To Dr. Charles M. Richards goes much honor, both vocally and dramatically. His personification of the timid lover Don Tomas was the essence of grace and gentility.

The women soloists—Sara Shiels Stanfield as Teresa Montanya, and Dorothy Fletcher as Francesca—also disclosed splendid voices. They enacted their rôles in creditable manner.

A group of Camp Fire Girls gave a pretty ceremony at the fiesta, which was participated in by Indians as well as

Spaniards; and an unnamed solo dancer in striking garb of black and white added much to the fiesta program. The group dancing was lacking in assurance and animation, but large bodies move slowly.

Special mention must also be given Charles E. Murphy for his portrayal of Zacarias. It was of professional caliber.

Curtain of Mist

A unique feature of the staging was the water curtain used between acts to hide the stage from the audience. Previously, auditors have been blinded by strong lights, but this year some unnamed artistic genius devised a system whereby sprays of water thrown upward to a height of eight feet and converted into a fairy-like curtain by colored lights, served its useful purpose with exquisite effect. This feature was greeted with spontaneous applause.

Probably the most beautiful spectacle was the assembling of the masses for a religious service following the fiesta. Each participant carried a lighted candle, and when the church bells tolled their summons, high up on the hill appeared myriads of lights, and the trails and roads leading downward to the stage revealed the tremendous parade of worshippers, marching single file to the outdoor service. It was at the conclusion of this service, as the worshippers knelt in front of the mission, that the legend's prophecy was fulfilled.

Among the famous folk participating in the presentation of "La Señora de los Gatos" were Kathleen Norris, Ruth Comfort Mitchell and Dan Totheroh, writers; State Senator Sanborn Young, Mrs. Wilbur Hall and Grenville Pettis, composer.

Two huge audiences enjoyed the presentations, and 300 bankers attending a conclave in San Jose saw the second performance as guests of the San Jose bankers. Wilbur Hall did not arrive from the East in time to see the first performance. MARJORY M. FISHER.